



SOCIAL INTEGRATION ENHANCEMENT AS A DRIVER OF BUILT FORM: A Proposed Accord Peace Centre for Durban

Bakari Kilumbilo

Dissertation submitted to the School of Built Environment and Development Studies,
University of KwaZulu-Natal, in fulfillment of part of the requirements for the degree
of Master in Architecture

Durban

ABSTRACT

Throughout the years, Africa has been in pursuit of an African renaissance that would unite all African nations as one. This vision has been a long term struggle for the African Union (AU) which was constituted in Addis Ababa on May 2001. The struggle of uniting Africa had however begun in May 1963 by the Organization African Union (AOU) which is now the African Union (Saunders, 2001). The aim of this Union that consists of 53 African nations is to organize an African unity that will promote an improved solidarity, peace and stability amongst all people of Africa. The negative perceptions concerning Africa, which were perpetuated by colonialism and have permeated mainly non-African societies, have left the AU with a never ending mandate as it tries to wipe them out.

A large presence of colonial architecture dominates major cities of Africa to present day. During the colonial period, architecture that represented Africa's traditions and cultures was ignored by its rulers. The aim of this study is to come up with an architecture that proudly showcases African elements that would form an architecture that represents its people which will then start to answer the (AU) vision of a united Africa.

The study looks at the city of Durban as the focused area of study. The chosen area has become a place where multi-cultural African nationalities coexist. With the continuing attacks of xenophobia which has brought a wave of unrest amongst foreign nationalities, an opportunity has come up to create a centre within Durban that would further boost the African Union's vision of uniting communities and the people of Africa.

This vision (AU) can be realised through the non-governmental conflict management institution (ACCORD) that is based in Durban, South Africa. This organisation will aim to impact on the negotiations and peace resolutions throughout the African Continent.



Figure 1: African Union emblem. Source <http://www.nationsonline.org>

Logo Description: (<http://www.nationsonline.org>)

1. The palm leaves shooting up on either side of the outer circle stand for peace.
2. The gold circle again symbolizes Africa's wealth and bright future.
3. The green circle again stands for African hopes and aspirations.
4. The plain map of Africa without boundaries in the inner circle signifies African unity.
5. The small interlocking red rings at base of the Emblem stand for African solidarity and the blood shed for Liberation of Africa.



- African Centre for the Constructive Resolution of Disputes (ACCORD)

DECLARATION

I declare that this dissertation is my own, unaided work and carried out exclusively by me under the supervision of Mr M.N Mthethwa. It is being submitted for the degree of Master in Architecture at the University of KwaZulu-Natal 2014. It has not been submitted before for any degree or examination at any other University.

Bakari Kilumbilo

30/May/2014

If you want to go fast, go alone. If you want to go far, go together.

(African proverb)

A dream is not a dream until it is shared by the entire community.

(Khoi-san proverb)

DEDICATION

I dedicate this dissertation to my parents whose love and care has never stopped pouring upon
my family.
I thank you.

ACKNOWLEDGEMENTS

First and foremost, I thank the Almighty for having provided me with an opportunity to undertake my Masters degree at the University of KwaZulu Natal.

I would like to thank my parents and Siblings, for their support and encouragement. Their love, encouragement and confidence has kept me focused at the most difficult times. I could not have completed this work without them.

I would like to specially thank my supervisor Mr. Majahamahle N. Mthethwa for his guidance and supervision during the course of this research.

My gratitude goes to my academic Advisors whose constant encouragement and assistance has made this journey worth every step: Prof. A. A. Adebayo, Dr Phillip Yavo, Mr Dumisani Mhlaba, Mrs Bridget Horner, Mr Majahamahle N. Mthethwa, Mr Lawrence Ogunsanya, Mr Juan Solis, Mr Mthembeni Mkhize and my Mentor Ruben Reddy. You guys are great!!

I am indebted to Almighty Allah (SWT) for giving me the energy to persevere throughout the years.

Sincere Thanks

ABSTRACT.....	i
DECLARATION.....	iii
DEDICATION.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	x

CHAPTER 1:

1.1 BACKGROUND.....	15
1.2 MOTIVATION/JUSTIFICATION OF THE STUDY.....	18
1.3 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVE.....	19
1.3.1 Definition of the Problem.....	19
1.3.2 Aims.....	19
1.3.3 Objectives.....	20
1.4 SETTING OUT THE SCOPE	
1.4.1 Delimitation of Research Problem.....	20
1.4.2 Definition of Terms.....	20
1.4.3 Stating the Assumptions.....	21
1.4.4 Research Questions.....	22
1.4.5 Hypothesis.....	22
1.5 RESEARCH METHODS AND MATERIAL	
1.5.1 Research Method.....	22
1.5.2 The Study Area and Setting	23
1.5.3 Research Materials.....	23
1.5.4 Conclusion.....	23
1.6 CONCEPTS AND THEORIES	
1.6.1 Introduction.....	24
1.6.2 Phenomenology and Place making	24
1.6.3 Genius Loci.....	26
1.6.4 Architecture and Cultural Relativism.....	27
1.6.5 Conclusion to theories.....	29

CHAPTER 2: EFFORTS OF UNITING AFRICA

2.1 Introduction.....	30
2.2 Pan-Africanism And The Concept Integration.....	30
2.3 Pan-African Movement.....	35
2.4 African Union.....	36
2.5 Conclusion.....	38

CHAPTER 3: SOCIAL INTEGRATION AND SENSE OF PLACE

3.1 Introduction.....	39
3.2 Regional architecture's response to social identities.....	39
3.3 Culture, architecture and Sense of Place.....	41
3.4 Understanding Architecture And Identity.....	42
3.6 Conclusion.....	43

CHAPTER 4: URBAN FORM AND ARCHITECTURE IN THE AFRICAN CONTINENT

4.1 Introduction.....	45
4.2 African architecture.....	46
4.3 Social change and its impact on Critical Regionalism.....	59
4.4 Social Identity of a place.....	62
4.5 Interaction through Symbolism in the built environment.....	64
4.6 Conclusion	65

CHAPTER 5: KEY PRECEDENT STUDY

5.1 Mpumalanga Provincial Government Complex

5.1.1 Introduction.....	67
5.1.2 Location and response to urban precinct.....	67
5.1.3 The buildings response with the environmental surrounding.....	68
5.1.4 Architectural Expression.....	68
5.1.5 Buildings response to public spaces and social interaction.....	70
5.1.6 Finishes, materials and aesthetic expression.....	71
5.1.7 Conclusion.....	73

5.2 Mapungubwe Interpretive Centre

5.2.1 Introduction.....	74
-------------------------	----

5.2.2 Location and response to the environmental surrounding.....	74
5.2.3 Historical and social context.....	76
5.2.4 Justification of Case Study.....	77
5.2.5 Movements and Hierarchy.....	78
5.2.6 Vaults and their Symbolism.....	79
5.2.7 Construction.....	82
5.2.8 Conclusion.....	83
CHAPTER 6: CASE STUDY	
6.1 Freedom Park, Tshwane, South Africa	
6.1.1 Introduction.....	85
6.1.2 Location and justification of study.....	86
6.1.3 Historical and social context of Freedom Park.....	87
6.1.4 Architectural response.....	91
6.1.5 Conclusion.....	95
6.2 Apartheid Museum, Ormonde, Gauteng, South Africa	
6.2.1 Introduction.....	98
6.2.2 Buildings Response to Urban and Environmental Context.....	99
6.2.3 Architectural Symbolism.....	101
6.2.4 Conclusion.....	102
CHAPTER 7: ANALYSIS AND DISCUSSION OF FINDINGS.....	104
CHAPTER 8: RECOMMENDATIONS AND CONCLUSION.....	109
8.1 Introduction.....	109
8.2 Interactive Architecture and its link to historical background.....	109
8.3 African architecture and its encouragement of a community.....	109
8.4 African architecture and its vision of cultural demand.....	110
8.5 African architecture and the aspect of Climate.....	111
8.6 Conclusion.....	111
7.3 APPENDICES.....	113
7.3.1 Interview.....	113
7.3.1 Questionnaire.....	115
References.....	117

LIST OF FIGURES

Figure 1: African Union emblem. Source http://www.nationsonline.org	ii
Figure 2: Cape duchth style. Source: http://www.southafrica-travel.net	40
Figure 3: Cape duchth style. Source: http://www.southafrica-travel.net	40
Figure 4: The Union Buildings in Pretoria by Sir Herbert Baker. Source: http://www.xtremecarrental.co.za	42
Figure 5: The early morning market in Durban. Source http://aet.org.za	43
Figure 6: Great Mosque of Djenné showing the influence of religion on African architecture. Source: http://www.egyking.info	46
Figure 7: The traditional houses in Tiebele are painted with geometric designs, symbols and icons. Source: http://www.egyking.info	46
Figure 8: Masai complex depicting the use of a simplified round form. Source: Rapoport (1969, 57).....	48
Figure 9: Image depicting the use of round planning systems by the Ba-Ila tribe. Source: https://www.google.co.za	48
Figure 10: Image showing the Cameroonian tribal planning systems. Source: Phiri (2011,46).....	49
Figure 11: Image showing the Cameroonian tribal planning systems Source: http://www.ctie.org.uk	50
Figure 12: Image showing the symbol of protection. Source: http://obrunitroughghana.blogspot.com	53
Figure 13: Kouga cultural centre. Source: http://ecobuilddesign.com.au	54
Figure 14: Airflow through spire anthill diagrammatic section. Source: http://ecobuilddesign.com.au	54
Figure 15: Plan view of the building. Source: http://ecobuilddesign.com.au	55
Figure 16: Roof shapes. Source: http://ecobuilddesign.com.au	55
Figure 17: Dome floor in the center of the building. Source: http://ecobuilddesign.com.au	55
Figure 18: Inner kraal. Source: http://ecobuilddesign.com.au	56
Figure 19: Dome astronomical design. Source: http://ecobuilddesign.com.au	56
Figure 20: Dome showing sunspot on fireplace on midday of the summer solstice. Source: http://ecobuilddesign.com.au	56
Figure 21: Ceremonial entrance leading to the dome. Source: http://ecobuilddesign.com.au	57
Figure 22: Western and Eastern wings of the thatched roof. Source: http://ecobuilddesign.com.au	57
Figure 23: Ceremonial entrance astronomical design. Source: http://ecobuilddesign.com.au	57
Figure 24: Ceremonial entrance. Source: http://ecobuilddesign.com.au	58
Figure 25: Roof silhouette of southern elevation. Source: http://ecobuilddesign.com.au	58
Figure 26: View from the main street of the Southern elevation. Source: http://ecobuilddesign.com.au	58
Figure 27: Facade showing different layers. Source: http://www.flickrriver.com	60
Figure 28: Roof showing play f planes. Source. http://www.arcspace.com	60
Figure 29: Mercado de Santa Caterina. Source: http://arqa.com/arquitectura/internacional	61
Figure 30: Igualada cemetery: Source: http://www.archdaily.com/tag/enric-miralles	62
Figure 31: Edinburgh Scottish Parliament: Source: http://www.fotolibra.com	62

Figure 32: Mpumalanga Provincial Government Complex in relation to its topography. Source: http://www.newla.co.za	67
Figure 33: Global location of the Mpumalanga Provincial Government Complex. Source: http://commons.wikimedia.org	67
Figure 34: Map location of the Mpumalanga Provincial Government Complex Sourced from http://wiredspace.wits.ac.za	68
Figure 35: Map location of the Mpumalanga Provincial Government Complex Sourced from http://wiredspace.wits.ac.za	68
Figure 36: Ground floor plan of the the Mpumalanga Provincial Government Complex. Source: http://commons.wikimedia.org	69
Figure 37: Ground floor plan of the the Mpumalanga Provincial Government Complex. Source: http://commons.wikimedia.org	69
Figure 38: Sectional elevation of the Mpumalanga Provincial Government Complex map. Source: http://wiredspace.wits.ac.za	70
Figure 39: Public square outside the chamber. Source: (Malan, 2001: 40).....	71
Figure 40: Relaxation space. Source: http://www.meyerpienaar.co.za	71
Figure 41: View of the Nels river overlooking the administration buildings. Source: (Malan, 2001:130).....	72
Figure 42: Surrounding landscape. Source: http://www.meyerpienaar.co.za	72
Figure 43: Courtyard of the complex. http://www.meyerpienaar.co.za	73
Figure 44: Interior space showing. Source: http://www.meyerpienaar.co.za	73
Figure 45: Mapungubwe Interpretive Centre. Source: ATDF journal volume 7, issue 1/2/2010.....	74
Figure 46: Location of the Mapungubwe Interpretive Centre in relation to the World map. Sourced: http://commons.wikimedia.org/wiki/File:World_map	74
Figure 47: Location of the Mapungubwe Interpretive Centre in relation to its neighbouring countries. Source: http://showme.co.za	75
Figure 48: Famous golden rhino. Source: http://showme.co.za	76
Figure 49: Artifacts. Source: http://showme.co.za	76
Figure 50: Application of material and compostion. Source. http://www.iwan.com	78
Figure 51: Application of material and compostion. Source. http://www.iwan.com	78
Figure 52: Section showing building profile. Source: www.metalocus.es/content	79
Figure 53: Layout of the Mapungubwe Interpretive Centre. Source: www.metalocus.es/content	80
Figure 54: Diagram showing relationship with site. Source: www.metalocus.es/content	81
Figure 55: Vaults/domes. Source: http://www.metalocus.es/content	82
Figure 56: Diagram of a solar section. Source: PeterRichArchitects.com	82
Figure 57: Headquarters under construction. Source: ATDF JOURNAL Volume 7, Issue 1/2/2010.....	83
Figure 58: workers test vaults. Source: ATDF JOURNAL Volume 7, Issue 1/2/2010.....	83

Figure 59: Pan-African archive. Source: http://www.freedompark.co.za	85
Figure 60: Location of Freedom Park in relation to the World map. Source: http://commons.wikimedia.org	86
Figure 61: Resting place (Isivivane). Sourced from http://www.freedompark.co.za	87
Figure 62: Pan-African museum. Source: http://www.freedompark.co.za	88
Figure 63: Pan-African museum. Source: http://www.freedompark.co.za	88
Figure 64: Pan-African museum. Source: http://www.freedompark.co.za	88
Figure 65: <i>Earth</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	88
Figure 66: <i>Ancestors</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	89
Figure 67: <i>Peopling</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	89
Figure 68: <i>Resistance</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	89
Figure 69: <i>Industrialisation and Urbanisation</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	90
Figure 70: <i>Nationalisms and Struggle</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	90
Figure 71: <i>National Building and Continent Building</i> , One of the seven elements-of-the-park. Source: http://www.freedompark.co.za	90
Figure 72: Freedom Park from a distance. Source: http://showme.co.za	91
Figure 73: Isivivane. Source: http://showme.co.za	91
Figure 74: Arial view of Freedom Park. Source: http://www.worldbuildingsdirectory.com	92
Figure 75: Freedom Park's memorial S'khumbuto . Source: http://showme.co.za	92
Figure 76: The Eternal Flame . Source: http://showme.co.za	93
Figure 77: Freedom Park. Showing Materials. Source: http://www.archdaily.com	93
Figure 78: Freedom Park/Hapo Interpretive Centre. Source: http://www.mashabanerose.co.za	94
Figure 79: Freedom Park/Hapo interpretive Centre source: http://uk.phaidon.com	95
Figure 80: Freedom Park. Source: http://www.archdaily.com	95
Figure 81: Freedom Park . Source http://www.archdaily.com	95
Figure 82: Freedom Park . Source. http://www.archdaily.com	95
Figure 83: Elevation of Freedom Park. Source: http://openbuildings.com	96
Figure 84: Plan of Freedom Park. Source: http://openbuildings.com	97
Figure 85: Freedom Park site plan. Source: http://openbuildings.com	97
Figure 86: Location of Apartheid Museum in relation to the World map. Source: http://commons.wikimedia.org ..	98
Figure 87: Location of Apartheid Museum in relation to the World map. Source: http://commons.wikimedia.org	98
Figure 88: Site plan of the museum with its surrounding. Source: http://phaidonatlas.com	99
Figure 89: View showing ramp leading up to the deck. Source: http://phaidonatlas.com	100
Figure 90: View showing the use of concrete walls, clay bricks and concrete floor. Source: http://phaidonatlas.com	100

Figure 91: View showing the building's integration with nature. Source: Author.....	100
Figure 92: View showing Whites and Non-white Apartheid entrance. Source: Author.....	101
Figure 93: View showing the journey to Johannesburg. Source: Author.....	101
Figure 94: View showing Nelson Mandela portrayed as Father of the nation. Source: Author.....	101
Figure 95: View showing interior exhibition of the museum. Source: Author.....	102
Figure 96: View showing interior display. Source: Author.....	102
Figure 97: View showing concrete exit: Source: Author.....	102

CHAPTER 1

1.1 BACKGROUND

Over the years, economy, politics, sociology and law have been the driving forces that has caused people to migrate their countries and join other societies elsewhere (Kerstin, 2009). After facing poverty or inequality, or any other given factor, immigrants would generally turn to a society that offers the opportunities for a better livelihood (Pamir, 1997). With South Africa being in its early years of democracy, the subject of social integration amongst communities throughout South Africa as well as the African continent becomes valid (Boulding, 1990). Durban is currently faced with a major challenge which is the rapid influx of immigrants from surrounding rural areas, provinces and most importantly surrounding African countries. This study intends looking at the social integration aspects of African nationalities and the diverse cultures migrants bring into society and how architecture can act as the mediator in enhancing social integration of people from different countries and backgrounds throughout the African continent.

Peri Pamir (1997), describes a person's ethnic background as the consciousness of a certain community having different identities on the grounds of race, a shared history, religion, language and culture. She further mentions that if that community is minority, *"ethnicity is also used synonymously with minority or identity groups, which is sometimes also loosely extended to migrant or refugee communities"* (Pamir, 1997:6). Ethnicity in Durban is vast with the ever increasing refugee community of the Albert Park precinct, the South beach precinct and the Central CBD whose social division is clear after the experience of xenophobia. Their religion, cultures and a shared history continues to make Durban a multi-cultural society.

The switch from a government controlled with racial oppression to a multiracial free government has shaped South African citizens with new beliefs and social rights that makes them feel superior to outsiders (Gordon, 2010). At the same time, this switch has created a major conflict over the understanding of these rights and their application. The shift in power has created a greater struggle of realizing the potential of a socially integrated society rather than a divided one. Helpless African foreign nationals residing

in the greater Durban CBD and other South African cities emerge as the most obvious victims of this struggle through xenophobic attacks and other forms of violence. These victims are not judged on their racial terms but rather their nationality and social differences; reason for this rational is still not clear (Gordon, 2010).

“The foregrounding of race can be extremely dangerous when it interacts with the predicament and the fears of the poor, the insecure, as well as ruthlessly ambitious. As an increasing number of Africans seek opportunities in South Africa so xenophobia becomes more violent and intense, challenging what many see as the defining achievements of the transition from apartheid – the creation of a multi-racial nation out of racial tyranny.” (Guy, 2004: 85)

The South Beach and Albert Park precinct of the Durban CBD has become the supreme location for new-comers (refugees) to establish as home. After colonization of Africa, Western cultures and their ways of life later permeated the African societies through everyday interactions. This action of colonization of African societies separated Africans from their identities and cultures. This separation is still evident in today's societies as the majority of Africans have adopted the Western ways of living which has caused them to live in isolation with their cultures and ethnic backgrounds (Niezen, 2005). With this Western way of living becoming a system we cannot live without, newer generations will disregard their traditions, cultures and indigenous backgrounds which will increase and further divide communities. Such an occurrence can be reversed by initiating an environment that is reminiscent of its people's traditions, cultures and history. The proposed environment can start to bring the Pan-African as well as the African Union aims and objectives into realization which is the creation of a united Africa.

Ayse Oncu (1997) uses the term globalization to explain the way in which the world has become borderless through the manifestation of exchanged ideas, cultures, and ways of thinking. While Ronald Niezen (2005) refers to globalization as decolonization, he explains it as the world becoming one community with a rapid sharing of information which will destroy local culture and produce a universal culture and identity. Up to date, it is still not understood why Africa fails to socially integrate and develop as a whole after

ending colonization. Although the Organization for African Union (OAU) was formed from the United Nations in May 1963, with the aim of encouraging cohesion among all African states (Herwitz, 2012).

This aim of cohesion amongst all African states was founded on the Pan-African movement concepts which looked at the idea that all people with an African origin share ideologies and a common history and should therefore unite to be able to develop their shared cultures and identity. The OAU added this idea to their objectives after the end of the Apartheid in 1994. Thabo Mbeki inspired this Pan-African movement's idea with his "I am an African" speech (Mbeki, 1996). This speech revived the African Renaissance and injected pride into every African. Such that the AU (African Union) took the accountability of encouraging that people of Africa have to educate each another about their past and seek to reconcile and unite on the basis of a common history (Herwitz, 2012). The AU (African Union) is the voice of the people which looks at enforcing laws that protect human rights abuse and the building of nation identities. It is furthermore formed to create new public relations that aim at increasing its significance as a union to the people it functions for.

In enforcing this aim, a non-governmental conflict management institution, The African Centre for the Constructive Resolution of Disputes (ACCORD) was formed in Durban, South Africa in 1992. ACCORD's primary vision is to promote peace resolutions through dialogue and institutional development throughout the African continent (ACCORD, 2014).

The African Centre for the Constructive Resolution of Disputes (ACCORD) is a non-profit civil society organisation that specialises in conflict management by bringing conflict resolution, dialogue and institutional development to the forefront as an alternative to violence and conflict on the African continent.

Accord is based in South Africa and intervenes in conflict by running operations, activities and programs through mediation, negotiation, training, research and conflict resolution - in countries stretching from the SADC, the great lakes region to west Africa and the Horn of Africa in the north east.

Accord's activities can be classified under two main categories; interventions and knowledge production. The interventions department manages the Peacemaking, and Peace building initiatives while the knowledge department is responsible for the publication of a range of books, journals and research reports.

The Peace building initiative is planning the construction of a permanent Conflict Prevention Centre which will function as a secure retreat, conference, training and research facility that will provide a peaceful setting and services that can accommodate high level conflict interventions, trainings and research programs. While the conflict prevention centre will serve as a platform that will foster dialogue and build capacity in Africa for the prevention of conflicts and provide a facility that can speed up intervention response times in times of conflict.

The centre will function with the objectives of;

- Creating a knowledge base on conflict resolution in Africa.
- Equipping African leaders in the skills required to facilitate peace and resolve conflicts.
- Intervening in specific conflicts by facilitating and hosting mediation efforts in conjunction with organisations such as the United Nations and African Union.

1.2 MOTIVATION/JUSTIFICATION OF THE STUDY

This topic is motivated by the need to unite the continents diverse cultures and traditions through the need of creating architecture that will hold and promote peace dialogue and resolution of African nations, hence creating social integration at a larger scale. Africa's struggle to liberation and reconciliation can be exhibited throughout the site through a series of historical events. This could become an educational journey that will further encourage social cohesion to the public. Social cohesion becomes significant in enhancing values and lifestyles of the nation's cultural identity through the proposed African Union ACCORD Peace Centre that will exhibit the African struggle to independence through its display of historical events.

1.3 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

1.3.1 Definition of the Problem

While it is worth acknowledging that economy and politics are the major drivers of migration globally, it is also critical to look at migration and urbanization from a social perspective and not merely from the basic assumption and result of the individual's decision to migrate based on economic or political rationale (Kerstin, 2009). The South African society has recently appeared to be battling with integrating with outsiders, (foreigners) resulting in xenophobic social behavior in major cities. This social behavior has become a serious issue of concern for South Africa. Xenophobia results from the belief that foreigners are a threat to a citizen's access to economic, social, resources, and occupation. This study seeks to explore possibilities for an environment that will promote dialogue amongst African Nations that will promote social integration of South African citizens and the African Continent at large.

The study will attempt to use African shared history to unify the society through positive social cohesion; although modern developments have devalued this idea through individualistic communities where every individual has to lookout for themselves (Kerstin, 2009). This modern paradigm creates disconnections within a society which in turn results in cultural identity decaying over the years (Kerstin, 2009). This disconnection and rule of the Western world has resulted in African Cities lacking architecture that can be classified as African. Through findings, this study will look at ways in which the proposed design can apply African elements, symbols and layouts to create a unique modern architecture for the people of Africa.

1.3.2 Aims

1.3.2.1 This research seeks to investigate ways of integrating societies, cultures and traditions through consolidated dialogue amongst the leaders of Africa.

1.3.2.1 The intention of this study is to establish how a well-designed environment can encourage social integration, build the community in bringing different cultures together and provide an improved human experience. The African Union ACCORD

Peace Centre will aim to answer this proposal with an architecture that is responsive to all Africans regardless of their race, nationality, culture and identity.

1.3.3 Objectives

- To explore the impact and effect that architecture has on social integration and how this can help create a unified society and enhance social cohesion.
- To discuss a built environment that is significant to the African society, hence looking at symbolism and traditions of Africa.
- To explore ways in which unity and peace can be increased within a society, this will then attempt to minimise xenophobia as well as the negative stigma of immigrants.
- To ensure the design of the African Union ACCORD Peace Centre serves its purpose as the mediator of social integration through consolidated dialogue.

1.4 SETTING OUT THE SCOPE

1.4.1 Delimitation of Research Problem

Urbanization is understood to interfere or invade on local values, politics, economic stability, culture and many other social factors thus resulting in xenophobia and other conflicts faced within the African continent. This research will look at ways in which social cohesion can be achieved while embracing African architecture as a symbol of unity.

1.4.2 Definition of terms

- **African Nationalism** - A movement and a philosophy which promotes the progress and welfare of Africans (Adebayo: 2006)
- **African Renaissance** - A transformation in the African context, of socioeconomic and political development, which should empower African people and strengthen the concept of African identity (Adebayo: 2006)
- **Community**- A group of people with a common background or with shared interests within a society.

- **Culture-** Culture can be translated in many ways. It could be a particular set of attributes that characterizes a group of people or it could also be a group of people whose shared beliefs and practices identifies the particular place, class, or time to which they belong.
- **Emigration-** The leaving of ones' original country to reside in another.
- **Migration-** Migration (human) is the movement of people from one place in the world to another for the purpose of taking up permanent or semi-permanent residence, usually across a political boundary or boarder.
- **Pan-Africanism-** The belief in a broad African Identity, including all those of African descent in Africa and abroad, and the need for African unity to fight against slavery, racism, imperialism, and colonial occupation. Pan-Africanism also refers to a world-wide movement for the political unity of African States.
- **Tradition-** Customs or beliefs: a long-established action or pattern of behaviour in a community or group of people, often one that has been handed down from generation to generation.
- **Unity** - To face common problems collectively with a view to develop and improve living standards and conditions in African countries, bringing peace and economic improvement to the continent (Adebayo: 2006)
- **Urbanization-** Urbanization is the physical growth of urban areas' population resulting from rural to urban migration and even suburban concentration into cities, particularly in large cities or metropolitans.

1.4.3 Stating the Assumptions

- Architecture can be manipulated into a symbol which can send a message of unity and peace .
- Symbols of culture and tradition can be used to improve an understanding of architecture
- The proposed design African Union ACCORD Peace Centre will be of significance to the community as it will contain spaces that will promote cohesion, unity and knowledge of the African continent to its visitors.

1.4.4 Research Questions

Primary Questions

- How can unity within diversity be achieved through architecture?
- How can the ethics of living within diversity and the building of unity characterized by division, inequality in Durban's society be improved through architecture?
- How can an architecture that embodies symbols and elements of tradition and culture be created to promote social integration?

Secondary Question

- What impact do immigrants have on the social environment?
- How can architecture be used to reduce this negative stigma and improve lives socially?

1.4.5 Hypothesis

Meaningful architecture can be used to promote social integration with the design of the African Union ACCORD Peace Centre. The composition of the architecture should be able to communicate and demonstrate its aim of peace dialogues and institutional development amongst its users. This includes enhancing cultural and traditional customs on the built environment to create an identity of the African society through exhibition of our common history of struggle and reconciliation.

1.5 RESEARCH METHODS AND MATERIALS

1.5.1 Research Methods

The research methods will establish methods on which information on the topic shall be required. This includes the collection of information through interviews, and personal interactions and observations. The collection of this information will gather relevant data required in stating the problems. Cases and precedent studies that are relevant to the topic will be carried out. The idea is to observe how imperative to this research is the idea of various people from difference countries, cultures and traditions interacting in the same environment. Interviews will be conducted as well as an observation of physical traces.

1.5.2 The Study Area and Setting

The research will focus on the aspect of social integration within Durban and the continent. The research finds it more useful to focus on South African precedents and case studies that reflect aspects of social integration through meaningful architecture that displays a sense of place. These buildings are going to be analysed with the application of the theories, concepts and idea of reconciliation and peace that will improve their understanding.

1.5.3 Research Materials

Research materials will include the use of interviews and surveys as empirical data. Secondary sources, books, journals, research papers, internet searches and archives will be used to facilitate the process of carrying out this research. This will provide a better understanding of the concepts, theories and principles that are associated with the design of social spaces in the built environment.

1.5.4 CONCLUSION

The proposed African Union ACCORD Peace Centre needs to achieve the ability to integrate, educate, and exhibit history and events that will act as the tool for social interaction to be enhanced. This is important so that the building does not become an element without any historical or cultural value, but rather a building for future generations to learn from.

The decisions made in this facility will create a positive social environment that will transform the communities positively. The streets of Durban already have a unique culture and character, although it lacks unity. Integrating this culture and identity through the built form will reflect the vibrant, diverse culture of the African continent found in Durban.

1.6 CONCEPTS AND THEORIES

1.6.1 Introduction

There are a number of theories and concepts that are relevant to this research. These theories include architecture and cultural relativism, phenomenology, genius loci and Pan-Africanism. These theories were arrived at because of their social and architectural link to the research. The application of these theories will establish elements of design to be followed during the design process in order to achieve the objective of this research. In the English dictionary, "Culture" is defined as: the sum total of the attainments and activities of any specific period, race, or people, including their implements, handicrafts, agriculture, economics, music, art, religious beliefs, traditions, language and story (Webster Dictionary, 1992). Culture in architecture is seen in a wider sense in the above mentioned concepts and theories, some of which are not related to architecture. After thorough explanation, one will start to visualize that architecture should be related to the society's needs, beliefs and lifestyle. These needs, beliefs and lifestyle become the controlling principles of the architecture's significance to its context.

1.6.2 Phenomenology and Place making

Phenomenology in architecture defines a world that links man and his environment to such an extent that the two rely on each other for survival. Husserl and Heidegger's theories of phenomenology establish architecture as a display to the environment in an urban or rural context, such that it is a need to its users (Heidegger, 1988). The achievement of this display depends on the feeling gained by the users who interact with the architecture daily. This statement is supported by the work of Norberg-Schulz who mentioned that: "Phenomenology was conceived as a return to objects as opposed to concepts and mental constructions" (Norberg-Schulz, 1980:8). His work assisted in setting out the concept of 'place' as a method of relating architecture and the people it serves in a more significant way. His promotion of this idea of place meant that architecture can no longer be viewed in isolation to its environment and the people it serves (Norberg-Schulz, 1980). From this, it can be seen that architecture is controlled by

its immediate surrounding and the elements used should interact with the people that experience the space daily.

Juhani Pallasmaa (2009) defines phenomenology in more detail. He pays special attention on types of experience within the theory of phenomenology that assists in grounding his philosophy of existence (Pallasmaa, 2009). He looks at this existence from a human sensory perspective that is influenced by architecture. He further makes this claim stronger by stating that no human existence or experience is isolated by believing that all experiences are multi layered and linked (Pallasmaa, 2009).

Kevin Lynch (1960) and Bill Hillier (1984) wrote on the urban settings of these experiences where they define the urban space as an important phenomenon in engaging with these linked connections in a meaningful way (Hillier, 1984). The application of these urban spaces mixed with social activity will start to produce social integration which could be seen as an essential part of the city. The aim of this application of these urban spaces is to also achieve place making, which will be discussed as the next theory. Similarities between phenomenology and place making are evident as both these theories seek to create contextual and experimental spaces that promote forms of social interaction thus promoting integration (Lynch, 1960). These theories assist in admitting that architecture's contribution is part of the whole experience. Architecture contributes by improving the sense of place which is influenced by the quality of space and relationship architecture has with its surrounding.

The chosen precedents and case studies will show the role architecture has played in contributing to the achievement of creating a sense of place. The Mapungubwe Interpretive Centre reveals a design methodology that interacts with the history of the setting. The Mpumalanga Provincial Government Complex responds with an architecture that attempts to represent and embody itself with the qualities of the natural landscape and immediate surroundings. Freedom Park accomplishes a sense of place for the general public by using the history of South Africa as its design generator with a design that responds to the unique site historical site. The theory of phenomenology is applicable to these buildings as they all established an architecture that treats the natural environment with respect, and an expectation of enhancing the sense of place and creating a unique identity through meaningful architecture (Hillier, 1984). Social integration of the Durban

CBD through the proposal of the African Union ACCORD Peace Centre can be strengthened with the application of this theory (phenomenology).

1.6.3 Genius Loci

As an extension of the previous theory, genius loci theory branches out of the social characteristic of the phenomenology theory. Norberg-Schulz (1980) was the first theorist to introduce this theory in 1979; he defined it as the sense or feeling humans have about a certain place. In 1980, he published “Genius Loci: Towards a Phenomenology of Architecture” where he better explain the idea of a sense of place. He mentions that a sense of place should be seen from the view of the daily user (Norberg-Schulz, 1980). For this sense of place to be experienced, the daily user needs to be a part of its creation by contributing towards the ‘spirit’ that makes up this sense of place (Norberg-Schulz, 1980). Norberg-Schulz places significant importance on the word ‘spirit’ when mentioning its effects on the sense of place of an environment. He uses the word as reference to physical characteristics of a place; how people perceive and feel objects in an environment; how people express themselves culturally around that environment; and lastly, the building form adds up to complete the symbolism and spirit of this place (Norberg-Schulz, 1980).

John A. Jakle (1987) comments that genius loci is enhanced through the perception of a visitor or an outsider. He supports this statement by arguing that a visitor cannot be biased when assessing the sense of a place since visitor has no former experience of that place. This he believes will allow the visitor or new comer to experience the place more clearly and receive the full sense of that environment.

Another expression of the ‘spirit’ of a place is the natural landscape. This natural spirit refers to the features that are special to the natural formation of an environment. Topography of an environment and its natural change of seasons is another element of this natural spirit. Importance of this given on how humans adopt to the changing seasons while remaining fixed to their environment (Norberg-Schulz, 1980). He further defines genius loci with the belief that the earth must to be used to construct architecture. He uses this notion to describe genius loci as “a place in nature that should be interpreted when designing within the built environment” (Norberg-Schulz, 1980: 25-32).

Space is given its attributes by the people that occupy it with the different activities that take place within that space. The study looks at as the area of interest. The different types of nationalities that occupy this area has given the urban space a different ambiance although it lacks a sense of belonging which may bring about social integration. As Hillier (1984) describes the importance of experiencing the setting of an urban settlement and adding human value to this space. Norberg-Schulz also mentions that people settle in spaces if they identify themselves with the culture and identity of that environment and experience the meaningful architecture and landscape that surrounds (Norberg-Schulz, 1980).

Genius loci theory is related to that of critical regionalism which may have the same impact as genius loci as well as phenomenology. Alexandra Tzonis (2003) was the first architect to use the term ‘critical regionalism’ which he introduced as a concept of architecture that respects the region in which it is in. The architecture should respond to the local setting while the design takes influence from the climate, materials, environment and the people that occupy this environment.

Kenneth Frampton remarks by posing a question; “how does one design a building in this modern age, yet still retain the core source of the area that gives it its identity?”(Frampton, 1987: 27).

In present day architecture, regionalist architects have committed a serious understanding of their surrounding in which they design in. They have achieved this by responding with an appropriate architecture that reflects site, climate, culture and tradition. Le corbusier, Tadao Ando, Alvar Alto, Louis Khan, Enric Miralles and many others take on this term ‘regionalist architects’ because of their attention to represent culture, identity and the environment in which the building is situated. They also design simplified structures that capture the symbolic values of the people whom that architecture serves. Applying the concept critical regionalism to the proposed African Union ACCORD Peace Centre will be of significance to the everyday users as the building will add symbolic cultural and traditional value that will start to unite people.

1.6.4 Architecture and Cultural Relativism

When linking the concept of cultural relativism to architecture, one would realize that

both these components depend on each other. One cannot exist without the other (Kohler, 2003). Kohler remarks that in order for architecture to be progressive; The transfer and acceptance of technologies and techniques has to be based on a sound knowledge of regional culture (Kohler, 2003). In other words, the existing architecture or urban environment has to distinguish the features of regional diversity. Cultural exchange must consider the environment. No clash exists between regional and environmental appropriate construction techniques (Kohler, 2003). This is so because traditional architecture has adopted economic and environmental solutions. Conflict can only exist if one considers the ‘*international style*’ that has popularized the modern era with its high resource consumption. Kohler (2003) also stresses that there should be no regional cultural boundaries in order for architecture to be progressive (Kohler, 2003)

The above mentioned theories of phenomenology, genius loci and Critical regionalism can be seen as a solution to cultural issues and the problems of architectural identity. Critical regionalism should not only answer to context, but it should also value the progress of universal modern architecture (Frampton, 1983).

“The movement of people and the growth of migrant communities in large urban centres pose specific challenges for planning to come to terms with diversity and to promote equality and harmony in society. Such planning will be based on understanding and accommodating differences” (Javier, 2006:52).

Bachtold (1998) draws up a diagram that best describes how ecology, economy, culture and social criterias depend on each other in order to develop a sustainable development. Focusing on the social aspect of Bachtold’s diagram, it is important to note that social architecture of the 21st century has been controlled and defined by modern architecture (Dean, 1994). Two pioneers of architecture, Frank Lloyd Wright and Le Corbusier both believed that a new social order would revolutionize modern architecture by sweeping away tradition and culture architecturally. They both believed that a change in architecture would dissolve away culture and tradition and generate a new social order that will reshape building the world (Dean, 1994). In 1968, Lewis Mumford remarked

that, “*we identified the new with the good and hailed the new Man, the new Woman, the new Politics, The new history, the new science: in short, the new world. History, we thought, began and ended with ourselves and we expected the new to last forever*” (Mumford, 1975:151).

These beliefs and views were replaced by what was then called “socially responsive architecture,” which was a response against modern architecture. Through this reaction, architects saw themselves as social architects and tried to include the ordinary user in their design process. The late 1960s produced a social architecture movement that was sensitive to urban framework of the time (Mumford, 1975).

Anthropologists promote cross-cultural understanding through a concept known as *cultural relativism*. It is a concept where one tries to respect all cultures equally (Foucault, 1999). This idea outlines that outsiders can learn to respect beliefs and practices that they do not share. Anthropologists believe that cultural relativism has its limits (Foucault, 1999). In theory, an extreme relativist would uncritically accept the practices of all cultures, even if those practices are negative.

1.6.5 Conclusion to theories

In conclusion, expressing social class and self-identity generally depends on culture. To an extent where involvement in a different group which a person does not share common belief can cause a feeling of confusion. Sharing of cultures in a multicultural society creates the notion that one’s culture is more superior to other cultures (Tajfel, 1981).

In the 1990s, scholars questioned whether a concrete understanding of culture is at all possible. Hence postmodernism was developed as a response to modernism. This response or resistance was a calculated approach to interpret the world as it is found with its different societies (Tajfel, 1981).

CHAPTER 2: EFFORTS OF UNITING AFRICA

2.1 INTRODUCTION

Since gaining independence, South Africa has shown strong economic and political position as compared to other African countries. This has made South Africa a land of opportunities for the rest of Africa. Major cities such as Pretoria, Johannesburg, Cape Town and Durban have received thousands of refugees in the past decade. This inflow has made Durban a multicultural city with an increasing cultural diversity (M.keith 2005).

Within the ever changing precinct of Albert Park and Point road now known as Mahatma Ghandi road, outsiders have integrated systematically by setting new parameters and a new ways of integrative living. They have brought in new diverse ideas, cultures and traditions. After such observations, it is necessary to form an environment that is flexible to people from different cultural backgrounds and traditions. Social conditions could be enhanced while improving economic opportunities. The result will be one unified society with a rich cultural diversity.

2.2 PAN-AFRICANISM AND THE CONCEPT OF INTEGRATION

Social integration can be looked at from the concept of ethnicity so that it may be understood from a different perspective. Schraeder (2000) identifies ethnicity and class as tools that can be used to identify interests that have a bearing in choices that individuals and groups make on choosing who to socially integrate with. He further defines the concept of ethnicity as...

“a sense of collective identity in which a people (the ethnic group) perceives itself as sharing a common historical past and a variety of social norms and customs, including the roles of elders and other age groups within society, relationships between males and females, rites and practices of marriage and divorce, legitimate forms of governance, and the proper means of resolving conflict”
(Schraeder, 2000:138).

Africa has thousands of ethnic groups which can be divided into subgroups. These subgroups can further be broken down into clans in order to trace back the history of where a person comes from (UNESCO, 1985). During the colonizing period, rulers set up a modernizing theory that was initiated to ignore Africans' ethnic backgrounds so that they may fade away with time. This idea was imposed so that everyone can practice the Western way of life. This idea and many other decisions made by the rulers created conflicts within the African continent by causing differences in the ethnic backgrounds, cultures and traditional origins (UNESCO, 1985). Oppression and humiliation from the colonial era caused African people to form a certain unity to fight against the negative image that they faced. Although after independence, the leaders had to work towards changing these negative images to positive ones with their idea of the Pan Africanism was to help strengthen their new nations. (UNESCO, 1985).

Pan-Africanism is a belief based on the idea that all African people share common beliefs, principles and bonds (Esedebe, 1982). Through history, Pan-Africanism has been seen in different ways. The term belongs to all African people, it belongs to all people of black African descent, it also belongs to all people on the African continent which includes all races and gender (Esedebe, 1982).

“With some simplification we can say that Pan-Africanism is a political and cultural phenomenon which regards Africa, Africans and African descendants as a unit. It seeks to regenerate and unify Africa and promote a feeling of oneness among the people of the African world” (Esedebe, 1982:3).

European colonization on African states during the 19th and 20th century is what initiated the idea of a Pan-African movement. The term was adopted as a shout by African activists who were determined to witness Africa gain its independence from colonial rule (Esedebe, 1982). The proposal was to unite Africa as one free nation. Through the exertion of realising this idea, two forms of Pan-Africanism developed. The first being the continental Pan-Africanism which is the awareness of uniting all countries and the people of Africa. The second form is known as diaspora Pan-Africanism which is

associated with unity among all black Africans as well as people of African descent who live outside of their homeland of Africa (Esedebe, 1982).

Davies (2004) talks about how diaspora cultures increases the spirit of transformation within a society. They bring in new ideas of fashion, religion, dance, and art which start to enrich a society's traditions and cultures. Such community may or may not receive these new traditions even if it carries some traces of its own cultures and traditions. A common history can create new visions with a strong sense of identity and togetherness (Davies 2004).

Francis Kwame Nkrumah, in 1957, led Ghana to become the first African country to gain independence from the British colony (Biney, 2011). He continued his struggle for his country and preserved a Pan-African view that all of Africa should be independent. Three years later, 17 countries gained their independence and a further three years later, 80% of Africa was independent (Biney, 2011). With South Africa only gaining its freedom in 1994, the country and its people are still to realise the intensity of the Pan-African concept. Being amongst the developed countries in Africa, South Africa has become the ground zero for many nationalities around the world due to its fast growing economy and job opportunities. This has given South Africa the opportunity to live the Pan-African dream of visioning its entire people as one united body.

The concept of nationalism follows from the Pan African belief, although it is rather orientated towards a group of several social identities, which may differ in different contexts (Kerstin, 2009). This concept outlines that national symbols, shared history and common language can be used as components to enhance social integration. These components will promote a collective memory that must be celebrated narratively.

In the 1980s and 1990s some anthropologists turned to an even more radical interpretive perspective on culture, known generally as postmodernism. Postmodernism questions whether an objective understanding of other cultures is at all possible. It was developed as a reaction to modernism, which was the scientific and rational approach to understanding the world found in most ethnographies.

Postmodern anthropologists suggest that all people construct culture through an ongoing process that resembles the writing, reading, and interpretation of a text. From this view, people continually create and debate with each other about the meaning of all aspects of culture, such as words, rituals, and concepts. People in the United States, for instance, have long debated over cultural issues such as what constitutes a family, what women's and men's roles in society should be, and what functions the federal government should perform (Biney, 2011). Many anthropologists now study and write about these kinds of questions, even in their own societies.

Peter M. Blau (1960) explains social integration in his opening abstract of his theory of social integration article. His theory suggests that in order for social integration to be successful, there has to be positive attraction bonds from both groups. These positive bonds could also create a defensive system that can interfere with social integration. This defensive system can be created by a group's pressure of impressing another group that is interested in being integrated into the more popular group. Unless such group can render services to the other group that will force them to give up their defenses and allow positive attraction to occur (Blau, 1960). Blau (1960) further states that this social defensive system that exists in our communities is what gives rise to social differentiation. The opposite of this would be to show approachability which could free the defensive guard of a group and allow social integration to manifest within a positive environment (Blau, 1960).

A strong united society is one whose people are strongly united and attracted to each other socially. This attachment can further be broken into two branches, first one being how attracted each person is to the group, while the second being how attractive each person is to the rest of the group (Blau, 1960). These views belong to Leon Festinger in his book titled "Social pressure in informal groups".

In every society, culturally unique ways of thinking about the world unite people in their behavior. Anthropologists often refer to the body of ideas that people share as ideology. Ideology can be broken down into at least three specific categories: beliefs, values, and ideals. People's beliefs give them an understanding of how the world works and how they

should respond to the actions of others and their environments. People's values inform them of the differences between right and wrong or good and bad. Ideals serve as models for what people hope to achieve in life and pass onto future generations.

The ideology of work through a number of forms can assist in organizing social identities (Foster and Louw-Potgieter, 1991). Therefore, it is through ideology and socialization that people learn how to be women, men, workers, parents etc. Smith (1985) describes power as a "constitutive feature of social life". This has been defined and studied in length by theorists such as Foucault, Giddens, Webber and Marx. Micheal Foucault believes that power rests on the notion that there is no power without the incorporation of knowledge. He would speak of power-knowledge rather than just power. One cannot exist without the other (Foucault, 1999). This social identity theory was established in an attempt of overcoming the weakness in intergroup relationships. Tajfel (1981), suggests that belonging to a group is enough to bring out intergroup discrimination. Foster (1969) points out that social theory is composed of three important concepts which are social categorization, social identity and social comparison. Social categorization is defined by Tajfel (1981) as the awareness of people and criteria that set people apart from others along different categories. He goes further and proposes that the sense of belonging to a group is internalized to form an individual's self-concept which comprises of a person's individual identity and social identity.

Being part of a social identity would mean that one belongs to a particular group, act like others in the group and share the same perspective as the rest of the group. Playing this role would mean having to fulfill the role and represent the identity accordingly. The role player has to influence the environment to control the outcome of his role. Identity uniformity from individuals within a group is what creates the basis of social identity. Ullah (1987) stated that people would behave according to the group which they identify. He explains that people who use the group's name to identify themselves will not participate in that group's culture or traditions to distinguish themselves as an outer-group.

2.3 PAN-AFRICAN MOVEMENT

The inception of the Pan-African movement was motivated by colonialism and racism faced by African people living in Europe, West Indies and North America in the nineteenth and twentieth century. Henry Sylvester William (1869–1911) is given recognition as the founder of this movement. Born in West Indies and being a scholar in Trinidad, he was able to organize the first Pan- African meeting in 1900 in the city of London (Adi, 2007).

Through this, leaders of African states originated this movement to unite people of African descent to fight against racism and colonialism (Schraeder, 2000). The Pan-African movement was initiated by significant figures such as William Dubois and Marcus Garvey (Biney, 2011). The concept of this movement started outside of Africa. Africa was later included into this movement as it became the continent of concern of the movement's vision. The African demand for colonization to end started a war between Africa and its colonizers. This war indicated a certain awareness and importance of uniting people of Africa together which is the initial Pan-African vision. (Schraeder, 2000).

The OAU and AU further developed in the later years as a continuation of the Pan-African vision and struggle for the African continent. Kwame Nkrumah joined Marcus Garvey and William Dubois as the most significant people in the struggle of the Pan-African movement. These Pan-African leaders and many others have made genuine attempts in trying to unite all people of the African continent so that together, economic issues, political issues, and most importantly social issues could be dealt with on all levels, whether regional, national or international (Sanusi, 2013). The new generation is faced with more threatening issues such as HIV/AIDS, poverty, health hazards, malaria, TB and many more. The increasing threat of these issues supports the rationale of a united continent and a greater social integration as devised in the OAU's charter in 1963. The importance of social, economic and political integration was highlighted in the 2013 summit with the theme "Pan-Africanism and African Renaissance".

With the OAU initiating this dream 51 years ago, it is fair to remark that this dream of a united Africa is still just a dream. Africa is yet to find solutions to the continental challenges that continue to divide the people today (Esedebe, 1982). Esedebe continues and mentions that the Pan-African Federations (PAF) formed an organization that aimed to educate people about the history and culture of Africa so that the Pan-African objective can be realized and a unified identity can be achieved (Esedebe, 1982). Peter J Schraeder discusses identity in the African nationalism concept. He defines this African nationalism as a collective identity, where people distinguish themselves as different and superior to others (Schraeder, 2000). This concept acknowledges the existence of different shared characteristics within cultures, religion and languages. Schraeder (2000) uses the United States as an example as it is known as the melting pot of different languages and cultures. He mentions that these many different languages and cultures have been replaced by one common “American language and culture” although each people still maintain their uniqueness within their cultures” (Schraeder, 2000). Nationalism in the African context was unique in the sense that it inherited colonial ideals. African Nations were divided on their ideologies despite how similar they may have been. They agreed on protecting their independence from foreign control. Although the leadership of the 1950s first generation of leaders was expected to fail and were thought to not have the capabilities of leading their states (Schraeder, 2000). The leadership started with the shift in power and replacement of colonial leaders with African Politicians and other servants.

2.4 AFRICAN UNIONS

The African Union (AU) was created in May 2001 in Addis Ababa and was unveiled in July 2002 in South Africa by the former president Thabo Mbeki. The profession of the African Union (AU) is to make crucial assessments regarding the African continent. The decision making body is known as the “Assembly of the African Union” with its head of states or government meeting annually to discuss matters affecting Africa. The conversion of the Organization of African Unions (OAU) to the African Union (AU) is believed to have Africa working towards its second liberation. (Turnbill, 2004)

Landsberg (2006) Points out the objectives of the African Union which are to...

- Promote peace, security and stability on the African continent.
- To safeguard and prevent conflict amongst regions within Africa.
- To accomplish unity and harmony amongst African people.
- To defend the power, integrity and independence of its African members of state.
- To elevate the living conditions of African people.
- To improve the African continent by promoting research in as many fields as possible.
- To promote human rights in agreement with the African charter (Landsberg, 2006).

These objectives were identified by the Strategic Indicative Plan of the Organ (SIPO) which contains the same goals and ambitions as the South African Development Community (SADC). Their aim and Objective is to present strategies that will be in parallel with the peace and security agenda held by the African Union (AU). SIPOs priority according to Landsberg (2006) is to...

- Achieve a political integration and promote democracy in order to protect human rights and freedom.
- To support common foreign policies on an international level.
- To reinforce conflict prevention on all nations.
- To enhance continental security (Landsberg, 2006).

In close similarity, the South African Development Community (SADC) contains further socio-economic development and integration objectives that are found in the Regional Indicative Strategic Development Plan (RISDP). These aims pointed out by Landsberg (2006) contain four integration plans.

- Improve trade and financial freedom. Eradicate poverty through the improvement of industrial development by promoting regional and continental integration and establishment of organizations.
- Increase the quality of life for the people of Southern Africa and assist the socially disadvantaged.
- Improve social infrastructure that will help continental disasters.

- Present cost effective structures that support regional as well as continental trade, investment and economic development that will help reduce poverty (Landsberg, 2006).

The aims, ambitions and goals contained in all the Unions are the realization of the Organization of African Unions (OAU) which was the first Union to be formed in Addis Ababa on May 1963 with only 32 participants. Its major aims are those already mentioned within the African Unions objectives. The difference with the Organization of African Unions (OAU) was that it had proposed two ways of eliminating minority rule and colonialism. The Union would strongly defend the independent countries and fight for those countries that were still colonized. Their second approach was that they protect their members from outside control, in doing this, they had to remain neutral in their dealings with the rest of the world. Gwinyayi A. Dzinesa, Dawn Nagar and Chris Saunders (2006).

2.5 CONCLUSION

The African Union has through its meetings examined what its architectural form should depict. An agreement was reached that its architecture should be unique and be easily identifiable, resulting in an iconic form (Zuma, 2007:). The aim was for the architecture to respond to the context, create human activities and use African art to represent different African traditions and cultures that will bring unity through architecture (Cole and Sithole, 2011)

Dlamini Zuma (2007) mentioned that Pan African Parliament architecture aims to *“Strengthen Continental solidarity and build a sense of common destiny among the peoples of Africa”*. This architecture relates directly to the Pan-African Parliament’s of creating a symbol for all Africans regardless of their nationality (Zuma, 2007:1).

CHAPTER 3: SOCIAL INTEGRATION AND SENSE OF PLACE

3.1 INTRODUCTION

People define spaces of their everyday lives through the key means of architecture. Architecture permits people to express their spaces, place and set themselves within an imaginable community (Hillier, 2007). It also permits people to understand that architecture is defined by its users. Hillier (2007) also mentioned that architectural appearance should be an indicator of the existing cultural model of where the building is intended to be situated. This chapter explores man's being, integration and relate to ways man experiences space around him by asking as to what degree does architecture influence this experience. Through these relationships, the topic of integration will be understood better.

It is also important to understand how architecture can influence human behavior and how it could be actively used to enhance social interaction. Three categories that were found to be of importance are communication, interaction, and biases (Durkheim, 2002). Firstly, can architecture act as a communicative tool in expressing cultural and symbolic meanings? Secondly, can architecture influence how people interact with each other? And thirdly, can architecture act as a biased tool that treats certain social groups differently to others. These categories provide us with an understanding of how architecture affects us within our societies (Durkheim, 2002).

3.2 REGIONAL ARCHITECTURE'S RESPONSE TO SOCIAL IDENTITIES

Colonial architecture has become the starting point of discussion when the background of South Africa's architecture is in question, whether cultural or traditional. Architecture that existed before colonial architecture has been placed under vernacular architecture by modern scholars such as Lewcock (1988). Amos Rapoport (1992) further separates this analysis into what he calls "high style and vernacular". High style architecture here refers to building constructed in the Dutch colony period of the mid-17th century. Architect Herbert Baker who was responsible for this Cape Dutch style gained international recognition as this architecture was the only South African architecture worthy of any

international merit. Cape Dutch architecture became significant as it marked the period of Dutch rule between 1652-1797. It is also significant in the sense it symbolizes South Africa's heritage (Rapoport, 1992).



Figure 2: Cape Dutch style. Source: <http://www.southafrica-travel.net>



Figure 3: Cape Dutch style. Source: <http://www.southafrica-travel.net>

The above architecture, not only linked South Africa's architecture to that of Europe, it also connected cultures and traditions. South African cities emerged as the British imported building materials and constructed an architecture that represented their identity within South Africa. Using this as an example, it has been demonstrated how a particular region's social identity can be differentiated using architecture as the medium. Similar to the South African example, the Spanish architect Enric Miralles uses certain architectural elements to express the culture and identity of Spain (Tzonis, 2003).

Lefaivre (2003) argues about mono-cultural communities and adds emphasis and conviction that it is rather the multicultural society that will shape future change and positive development. His supporting argument is that cultures and traditions are influenced by other cultures and traditions (Lefaivre, 2003). Durban appears to be developing towards a multicultural society if not already. This concept of a multicultural society is positive as the increase of cultures from neighboring countries helps shape the city's heritage. In the city of Durban, distinctions can be made between cultural objects, such as types of clothing, cultural beliefs and forms of religion. Cultural beliefs would include socially acquired knowledge, beliefs, art, law, morals, customs, and habits (Durkheim, 2002). The challenge of the Proposed Centre is to be responsive to these different elements of Durban's culture through a building that is not bias towards any particular culture or society.

3.3 CULTURE, ARCHITECTURE AND SENSE OF PLACE

Culture helps human societies survive in changing natural environments. A good example is the end of the Ice Age; this natural event posed a massive challenge to which people had to adapt (Foucault, 1999). Before this time, large portions of the northern hemisphere were covered in great sheets of ice that contained much of the earth's water. In North America, large game animals that roamed the vast tundra provided people with food and materials for clothing and simple shelters (Foucault, 1999). When the earth warmed, large Ice Age game animals disappeared, and many land areas were flooded by rising sea levels from melting ice; people still survived these conditions (Foucault, 1999). They developed new technologies and learned how to survive on new plants, animals, and the changing environment. Eventually some people settled into villages of permanent, durable houses and farms (Foucault, 1999). This idea is relevant to the research when one looks at how cultures adapt in the ever changing environment of Durban's city life.

Socialism, oppression, segregation are some of the terms associated with South Africa's apartheid era. The new era can now be characterized by words such as freedom, reconciliation, integration and free democracy. It is an opportunity to have different social groups sharing the same space, these diverse identities is what makes South Africa unique. Freuh (2003) mentioned that the term identity initiates a talking point about ethnic backgrounds and how cultural recognition would occur in how we view each other. Through this notion, he believes that identity is constructed from the basic principle of differences. Identity will not exist if an ethnic group was not recognizable by outsiders. Identity turns into a device that can assist in understanding the relationship that society has with architecture, as well as the relationship between individuals and a social realm (Freuh, 2003).

Frampton (2007) suggests that in order for national identity to prosper, it is essential for the old cultures of the past to be cast aside since it's been the rationalization of the nation. Frampton (2007) continues and mentions that the point is rather paradoxical as a nation needs to root itself in its past in order to shape a strong national spirit and cultural identity. South Africa's national identity and culture has been dependent on their development from what Frampton (2007) calls "*cross-fertilization*".

3.4 UNDERSTANDING ARCHITECTURE AND IDENTITY

The British assembled monuments and great structures are a symbol of their power and rule in South Africa. Cementing their rule through architecture, it is evident how architecture was manipulated as a symbol of identity and power that the British possessed through cultural capture where their rule meant that their culture will assume control over less powerful cultures (Awotona, 1999). Architecture can be used as an element that can help express political power, social power and national identity (Vale, 1992). Vale (1992) further examines the manner in which governments uses buildings to show their supremacy as well as introduce a sense of National identity to the nation.



Figure 4: The Union Buildings in Pretoria by Sir Herbert Baker. Source: <http://www.xtremecarrental.co.za>

The architect sir Herbert Barker had to first understand the typologies, values and identity of the area before designing the Union Building that would reveal the power and social identity status of the rulers (Von Meiss, 1990). Another example of a great monument with an architectural identity is the early morning market in Durban's CBD. The design of the market assists the space in establishing a certain identity that tolerates future change from its users. With the Precinct being dominated by major transport routes, the design of the market becomes a compliment to the local people that use the space while also representing the community which brings a feeling of togetherness within the space the designers produced spaces that conserved a certain identity of its users and larger

community through understanding their needs and values. It was through interaction and the idea of integrating the community that assisted in identifying new urban issues. This resulted in new facilities being provided for traders. The design team worked alongside the users so that their need were answered.



Figure 5: The early morning market in Durban. Source <http://aet.org.za>

3.6 CONCLUSION

The ideal culture in a community must benefit people and the built environment for a long time, in order for it to be passed on to future generations. Architecture is not always defined as a large ornament or magnificent structures; it is sometimes a simple dwelling in its pure form within a community (Rapoport, 1980). Culture has brought about social activities and tradition in our environments. Each environment or town has symbols of culture that are represented by mosques, churches, temples and other cultural or religious structures. Building materials that are used on these structures also inform culture. Culture in its wide sense, incorporates the essence of all aspects of human behavior (Rapoport, 1980). Culture, pattern and expression can define a community and its way of thinking (Griswold, 1994: 11). Culture can also be as *“a way of life of a typical group, the second as a system of symbols, meanings, and cognitive schemata transmitted through symbolic codes, third as a set of adaptive strategies for survival related to ecology and resources”* (Rapoport, 1980:8).

A society is defined by its architecture rather than just its community, people and government. Through architecture it is possible to measure many elements about a culture, such as lifestyle, artistic sensibilities and social structure for as long as human

architecture remains an activity of human beings. Culture is ever evolving and in the process it provides inspiration to architecture to evolve to its higher creative expression and synthesis. With this architecture and culture in mind, the next chapter will look at the formation of African architecture and what forms its elements and symbols.

CHAPTER 4: URBAN FORM AND ARCHITECTURE IN THE AFRICAN CONTINENT

4.1 INTRODUCTION

This chapter will look at the effect that the built environment has had in modernizing Africa. Examples from around the continent will show indications of early architecture and settlement patterns. They will also show the extent of early African Architecture and its similarities between regions in terms of culture and tradition. The manner in which colonialism implied its concepts and traditions will also be analyzed through important buildings and urban principles. The aim is to search through these African architectural elements so that a language portraying a shared identity can be found and applied to the proposed African Union ACCORD Peace Centre for Durban.

No single point of critical regionalism can be seen as dominant or in isolation to the rest, it can rather be seen as an application of ecological, economic and social sciences to the built environment. Critical regionalism can be used as resistance to support the structure that could reduce cultural indifference (Frampton, 1983). The latter desires to safeguard regions' cultures and traditions rather than just the topography and the climatic conditions will help reveal a new social order within regional differences. This will need to be balanced between universal and local so that people can retain their ethnic background. Critical regionalism stems out of the desire to preserve a region's cultural heritage. Modern cities are now controlled by organizations, technology and globalization that is uninterested with the design of the city. It is this design that can affect the outcome of local material usage, industrialization, modern technology and globalization. Hands-on design is an alternative which harvests social connection and use of local material. Climate, topography, local needs, and the availability of materials need to be addressed (Frampton, 1983). Lack of materials and technology have become the two elements that are used to classify African architecture as primitive. This chapter's focus is not to defend African architecture, but rather to inspect the nature and features that make up African architecture.

4.2 AFRICAN ARCHITECTURE

African architecture has been shaped by the triple heritage concept presented by Prof Ali Mazuri in his book, “The African, a triple heritage” (Mensah, 2012). This concept outlines firstly how different cultures have settled into different parts of Africa over the years. Secondly, it outlines how indigenous African cultures have been diversified with European cultures in the colonization period. The third and final part defines how non-African/European cultures have also mixed (Mensah, 2012). The influenced architecture would take form in accordance with the culture that dominated the period of time. Cultural and traditional architecture can be connected to the ethnicity and religious beliefs of a certain group. The resulting architecture is a basic illustration of religious ideas and symbols which can be shown through the materials used or the layout system. A level of visual aesthetic in the architecture can be reached with the use of patterns and symbols which start to create an identity of a particular ethnic group. This argument is supported by Guidoni (1975) through his statement that prehistoric architecture is themed with symbolic impressions.



Figure 6: The Great Mosque of Djenné showing the influence of religion on African architecture. Source: <http://www.egyking.info>



Figure 7: The traditional houses in Tiebele are painted with geometric designs, symbols and icons. Source: <http://www.egyking.info>

This traditional African architecture had evolved to better suit the people. Materials such as stone, rock, timber, straw, thatch and earth were used as the most basic tools and methods to construct homes. The discussion below will look at these materials, their spatial arrangement and their forms.

4.2.1 Architectural Formation And Patterns

Social, religious, climate, political organizations are some of the important elements in the formation of settlements in any region. In searching for an African architecture, the Western architectural dialogue cannot be overlooked. The two should rather be integrated as they both play an important role in the development of Africa as a continent. This architectural integration can be achieved by recognizing the past, present and future developments of Africa and its Western influence. Ethnic or local symbols can then be introduced in an African context to achieve a building type with an African ambience. Rapoport (1969) comments that African tradition and culture has been lost in present architecture, which has resulted in the separation between the past and the present. From this, Rapoport (1969) developed his belief that identity has been lost within modern development as a result of the lack of application of tradition and culture. Kevin Lynch also mentions that the most significant cities are those that are old and have an architecture that shows a high standard of order in their planning. These cities would have a strong historical background that gives the particular city its importance (Lynch, 1981).

In terms of spatial organization, settlements around Africa seem to share the similar elements and characteristics. In villages, the central open social space closed in by houses is an example of spatial organization that's evident in the west, east, north and south of the African continent (Rapoport, 1969). Another element that is evident in these regions is the use of simplified round and rectangular geometric forms. (Figure 8) shows the use of the round planning system which is popular throughout the African continent. This particular example is that of the Masai who used the center as a space for their livestock for security purposes. Social and living spaces were then placed around this circle to act as protection to the livestock in the center (Rapoport, 1969).

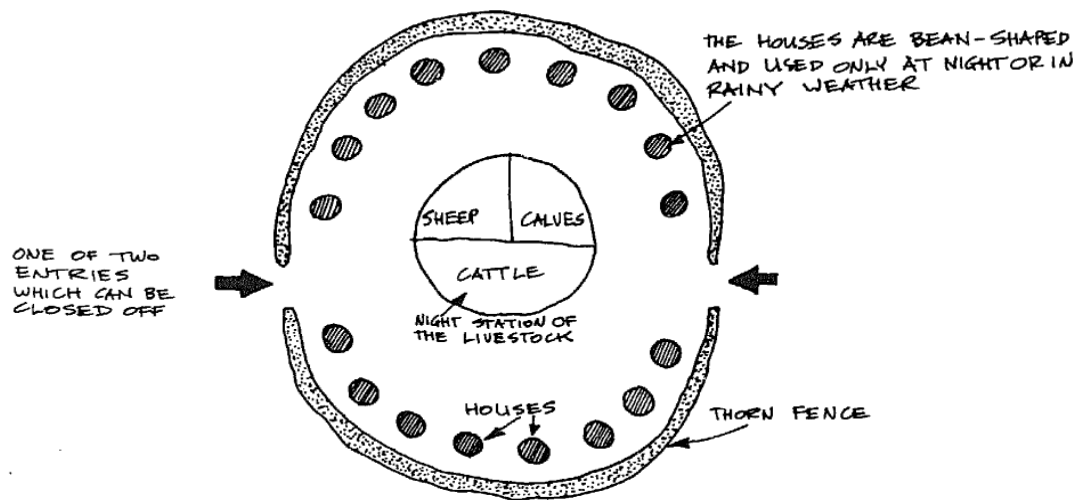


Figure 8: Masai complex depicting the use of a simplified round form. Source: Rapoport (1969, 57).

Figure 9 shows a similar application of the round planning system belonging to the Ba-lla village of Senegal. This tribe arranges its habitants in smaller settlements around the center which is considered to be the most important space around the tribe. The center is where the chief of the tribe would be found; closest to him would be his closest family members with the order of importance decreasing with the distance away from the chief. At the entrance are the chiefs youngest sons, unmarried daughters and guests. (Phiri , 2011). This kind of spatial arrangement worked in this period because of the need for integration through interaction within the tribes. This principle of spatial arrangement can

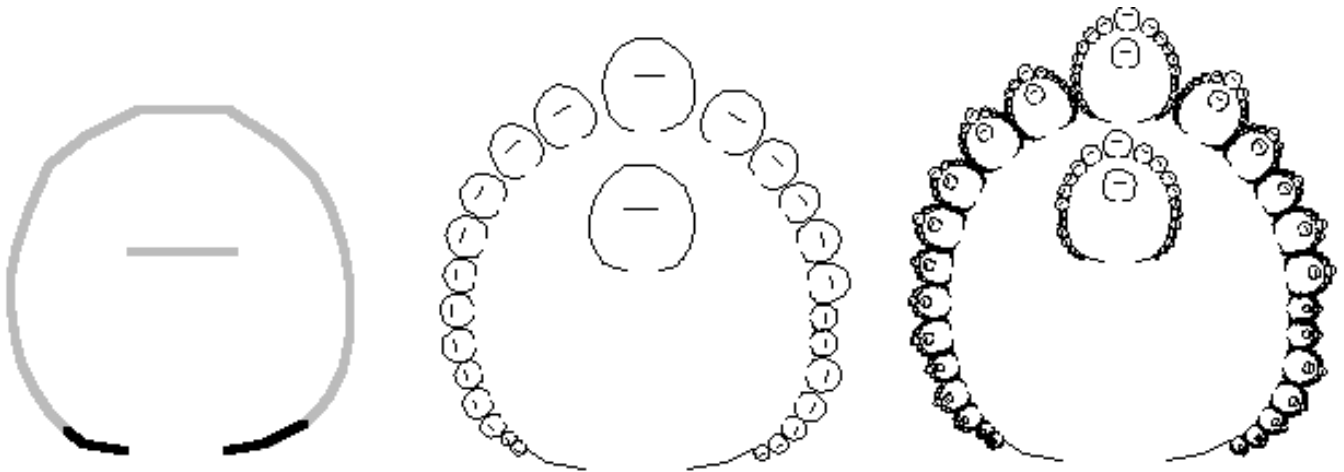


Figure 9: Image depicting the use of round planning systems by the Ba-lla tribe. Source: <https://www.google.co.za>

be applied in modern construction in order to preserve the African traditional methods of construction.

The arrangement also simplified the need to identify the hierarchy of those that are in charge. The proposed Centre will adopt this round planning system in order to ascribe itself to African tradition. Rapoport (1969) mentions that the single entry is given that particular position and hierarchy in order for visitors to be visible from the center. This system also added security for the livestock that was kept in the center since one had to pass several spaces before reaching the center (Rapoport, 1969). This system of planning is applied in the design of many African villages and remains important in the division of spaces with its hierarchy of power. The hierarchy shows the relationship that takes place within the tribe. (Figure 10) shows an example of a Cameroonian tribal home plan. Similar to the Ba-Ila tribe, this tribe also places the chief quarters in the center as the most important space. This puts the chief in control of visitors and those leaving the compound. The chief's wives, sons and livestock are placed around the compound with each huts spatial location in relation to its users (Phiri, 2011). (Figures 11) shows the continuation of this circular form across Cameroon, the huts planning arrangement is based around a social structure with the aim of keeping the family structure together (Biermann, 1971).

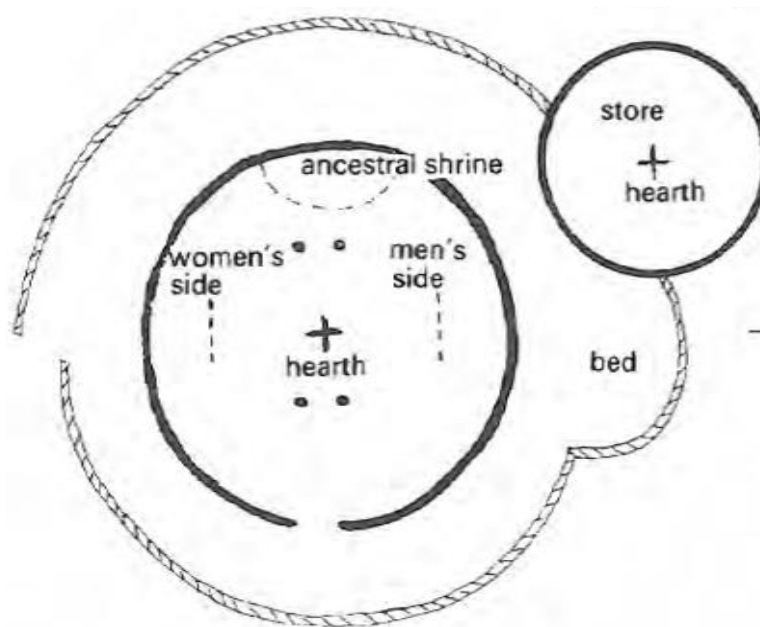


Figure 10: Image showing the Cameroonian tribal planning systems.
Source: Phiri (2011,46)

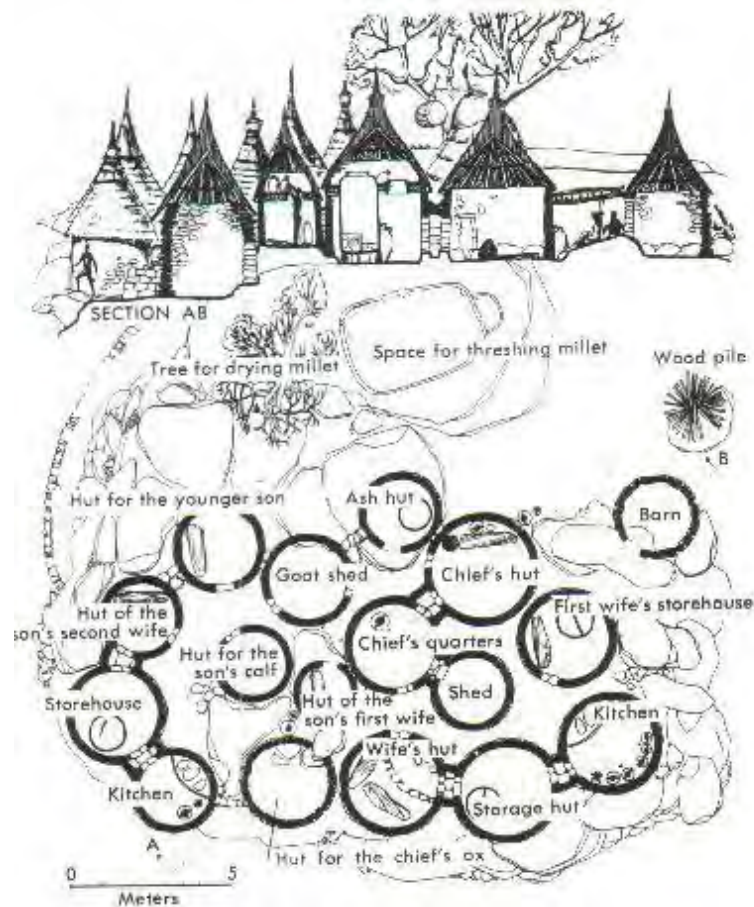


Figure 11: Image showing the Cameroonian tribal planning systems.
Source: <http://www.ctie.org.uk>

The following list represents the most common architectural forms found throughout the African Continent.

- Domical (beehive)
- Cone on cylinder
- Cone on poles and mud cylinder
- Gabled roofed
- Pyramidal cone
- Rectangle with roof rounded and sloping at ends
- Square
- Dome or flat roof on clay box
- Quadrangular, surrounding an open courtyard

- Cone on ground

List sourced from: <https://www.boundless.com/art-history/africa-in-the-modern-period/traditional-and-contemporary-african-culture-a-comparison/domestic-architecture/>

Durban is dominated by colonial architecture of the apartheid era. The city fails to put forward an architecture that portrays its African culture and tradition although there is a desire for architecture with an African identity (Mensah, 2012:10). Elleh (1997) states that when one thinks of the architecture of Egypt, pyramids and great temples come to mind. This image highlights the history, tradition and culture of Egypt that's portrayed in the architecture, Mensah further mentions that:

“Indigenous African architecture includes pyramids, temples, clay (adobe) structures, tent structures, huts made of grass and reeds, and a combination of multiple building materials, and the tectonics of each structure depend on its geographical location and the time in which it was conceived and produced”
Mensah (2012:14).

Traditional architecture dates back to the “tent” as the earliest form of African architecture. A false impression that Africa has never constructed any meaningful architecture before the European rule still exists today (Folkers, 2010). The history of Africa was denied its praise by the 20th century European invaders. In that period, it was believed that Africa continued to be rooted in its history and did not progress. This belief decreased the relevance of studying Africa as a continent with scholars turning their attention into European subjects (Folkers, 2010)

William Boscom disproved the statement that Africa had no cities existing before the European arrival. He supported this statement with Loius Wirth's method of differentiating a city by its “density, durability, and heterogeneity.” These African cities were being constructed from untreated resources namely clay, wood, straw and stone. In the north, Tunisia, Libya, Egypt, and Morocco are known for having a community culture with a strong historical city development that dates thousands of years back (Folkers, 2010).

In the west and Central Africa, cities developed 2000 years ago. These cities had a strong link to the east of Africa which gave birth to influential city cultures. It was the city and culture known as the “Ile Ife” that influenced most of Africa with its concept of cosmology mythology (KrapfAskari, 1969). With urbanization dating back to 500 AD, the Ile Ife is known as an ancient city that still occupies the south west of Nigeria. This city has transformed from a regional cultural centre, to a secondary urban centre and further to a city showing progressive urbanization (Mhlaba, 2008). Africa is still classified as a primitive continent in terms of its architecture despite these progressions. This is so because of the lack of advanced architectural technology (materials) as compared to the contemporary Western construction that produces great skyscrapers that are useable, sustainable approaches. Opaluwa (2012) mentions how technology has enhanced construction in Africa through the application of traditional materials. He further stresses that:

“Traditional architecture entails architecture that appears to be traditional because it bears certain formal resemblances to traditional vernacular architecture and it is often constructed out of similar local construction material such as tropical hardwood, and mud. It posits that the successful fusion of traditional materials and modern technology will sustain a decent lifestyle, livable neighborhoods, - in a balanced urban city. It will also encourage good building practice through the art of “green building” (Opaluwa, 2012:97).

With particular attention to green buildings, historical buildings of Africa have proved to be highly sustainable, durable and comfortable with zero carbon emission. An example of this is the architecture of Egypt, Nigeria, Kenya, Mali, cities of Kano and Zaria, and the great mosque of Djenne (Opaluwa, 2012). These countries and cities have in the past produced great architecture that managed to survive through decades and remain comfortable. Figure 17 shows the great mosque of Djenne, its material and how it has survived though so many years (Opaluwa, 2012).



Figure 12: The great mosque of Djenne. Sourced: <http://thesleepingcamel.com>

4.2.2 African Architectural Symbols And Meaning

Symbols in architecture are elements used to represent an idea or object indirectly, these elements or symbols can be abstract or not depending on the idea aimed to be portrayed,. As shown in the following figures 13-26, African cultures uses several symbols in one dwelling as well as they everyday lives because of the vast diversity in the African culture. The most common used symbols used are those that show their cultural belief and how that symbolic meaning impact their architecture (Opaluwa, 2012). These symbols also represent the people and their beliefs. This symbol (See figure 12), known as the “Fihankra” is used in many African dwellings to represent security and protection.

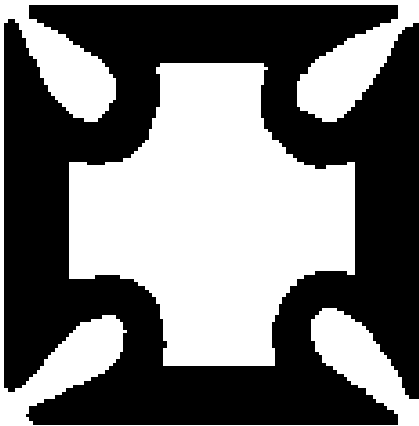


Figure 12: Image showing the symbol of protection. Source: <http://obrunitroughghana.blogspot.com>



Figure 13: Kouga cultural centre. Source: <http://ecobuilddesign.com.au>

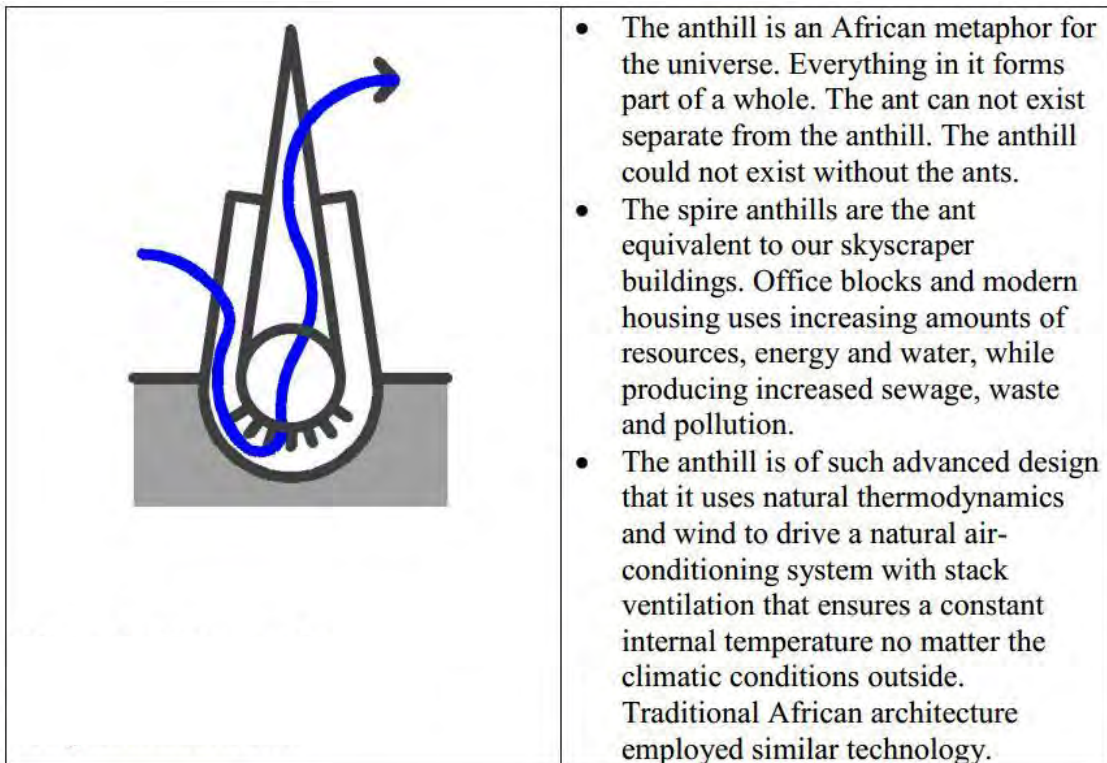


Figure 14: Airflow through spire anthill diagrammatic section. Source: <http://ecobulldesign.com.au>

Figure 15

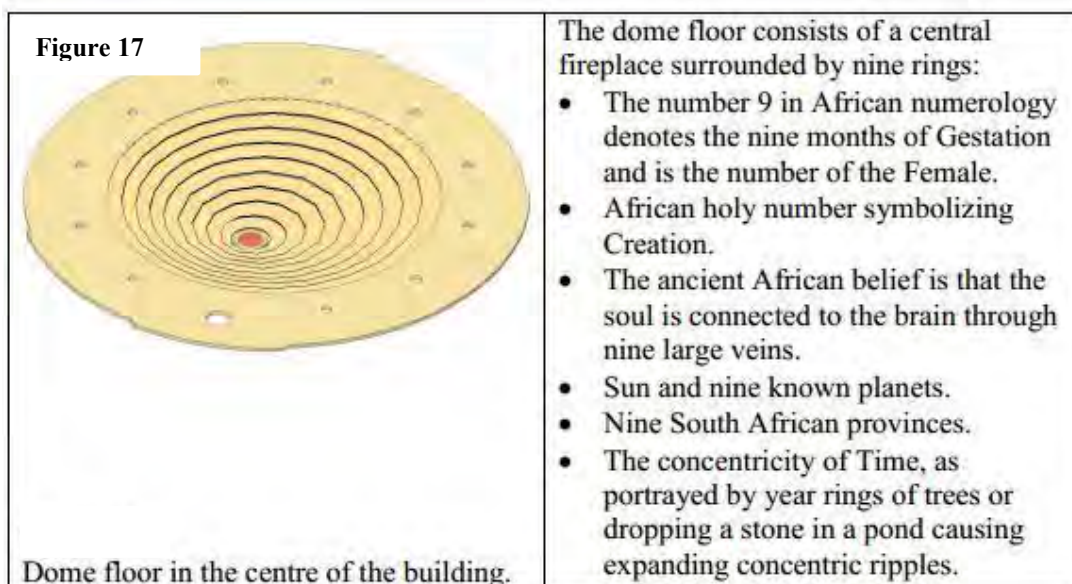
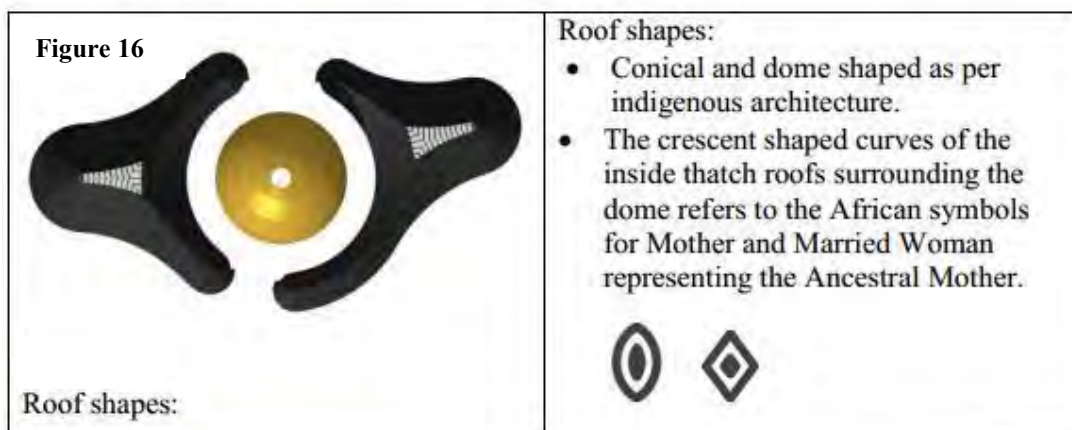
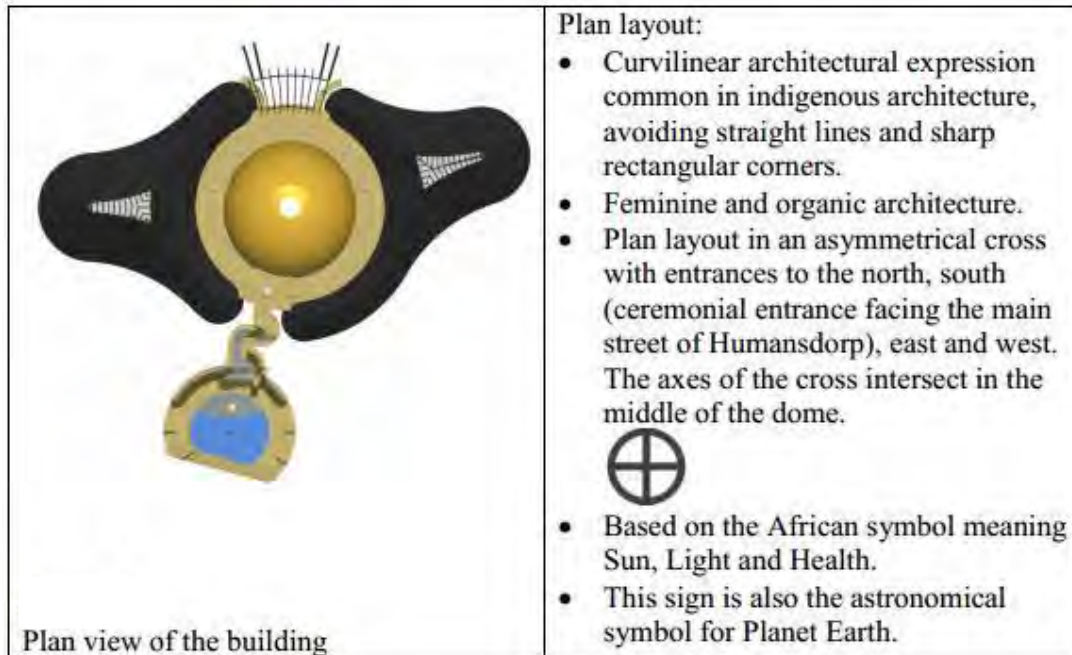


Figure 18


 <p>Inner Kraal</p>	<p>The dome space represents the traditional inner Kraal within the outer stockade of the homestead or village.</p> <ul style="list-style-type: none"> • Inner Sanctum or Communal Soul. • Signifying Peace and Togetherness. • A similar protective space as formed by the ossewa laager. <p>Twelve columns surrounding the kraal:</p> <ul style="list-style-type: none"> • Twelve months of the year. • Hours of the day. • Twelve constellations of the zodiac. • Twelve apostles. • The African number 12 symbolizes the growing plant as a symbol of Fertility.
--	--

Figure 19

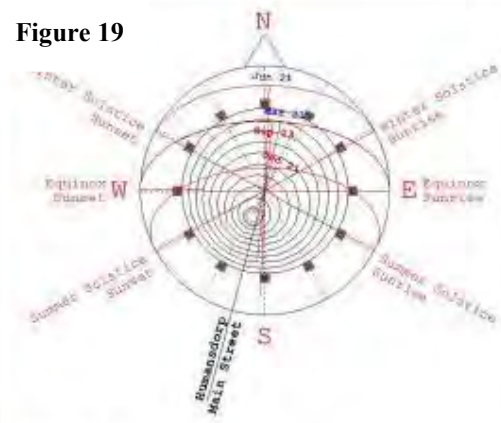
 <p>Dome astronomical design</p>	<p>The astronomical design of the dome and the ceremonial entrance is with reference to advanced African astronomy.</p> <ul style="list-style-type: none"> • The building is located almost on latitude 34 degrees south. This means the sun rises and sets due east and west during the equinoxes. • The dome floor and columns are designed according to the actual sun paths as observed from the building. • At midday on the summer solstice, the sun falls directly on the fireplace in the dome floor.
--	--

Figure 20

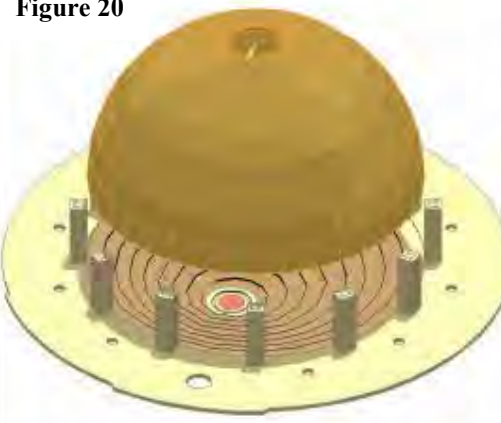
 <p>Dome showing sunspot on fireplace on midday of the summer solstice</p>	<p>Interaction and working in harmony with nature rather than exclusion and domination. This is demonstrated by the dome eye being open to the sky:</p> <ul style="list-style-type: none"> • Allowing a pillar of sun to penetrate the relatively dark interior of the dome, symbolizing Conception. • Letting some rain come into the centre of the building, as symbol of Healing, Baptism and Blessing. • The rain signifies the Spirit, Ancestors and Holy Ghost. • The slanted pillar of sun moves like the hour hand of a clock through the domed space, constantly reflecting the time and season.
---	---

Figure 21



Ceremonial entrance leading to the dome

Dome and Ceremonial Entrance.

- With the belly of the dome over the columns of the inner Kraal, it signifies the Womb.
- The parallel curved walls of the ceremonial entrance leading to the dome, signifies the Birth Canal.
- The dome, ceremonial entrance way and entry plaza combined symbolizes Fertility.



- Oldest African Fertility symbol, also the symbol for Pregnancy.

Figure 22



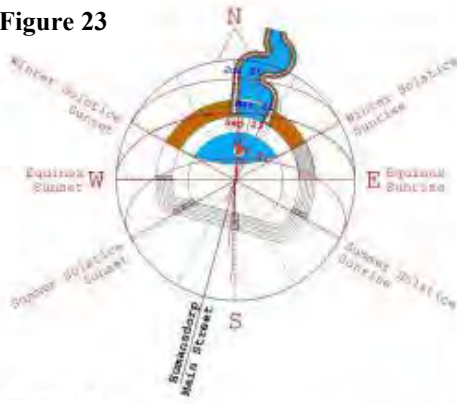
Western and Eastern wings of the thatch roofs

The pair of thatch roofs.

- Representing the left and the right hands, each with own ability, working together to shape a shared future.
- The midwife requires both hands for the birth.
- Male and female required for procreation.
- Representing the African symbol for Marriage, Unity of People and Love.



Figure 23

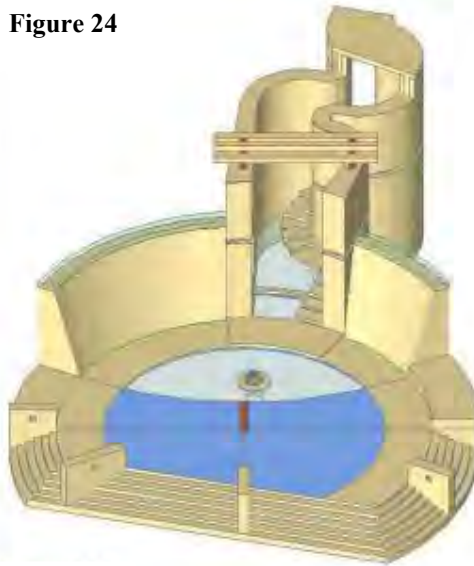


Ceremonial entrance astronomical design

Astronomical design of the Ceremonial Entrance.

- The ceremonial entrance design marks the sunrises and sunsets according to the equinoxes and solstices.
- It is a walkthrough sundial, tracing the time of day and the seasons.
- During the midday hour, the sun shines out of the entranceway.
- The special effects of the ceremonial entrance demonstrate the physics of light and waves as a representation of Time.

Figure 24



Ceremonial entrance

Ceremonial Entrance design.

- The African ceremonial entrance is small and narrow. It is designed to strip the ego so as to enter with respect and humility.
- The four parallel horizontal sticks spanning atop the entrance columns represent Peace and Togetherness. The African meaning for four sticks tied together is Unity in working together for a common cause.
- Two unequal sides coming together to form an equal and common entrance to the future.



- The ceremonial entrance represents the African symbol for Birth.

Figure 25



Roof silhouette of southern elevation

Roof silhouette of southern elevation.

- Reflecting surrounding mountain horizon.
- Sunrise over the mountains representing Birth of the African Renaissance.
- African symbol for Sunrise and Birth.



- African symbol for Mountains, Longing and Remembrance.

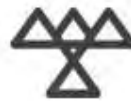


Figure 26



View from the Main Street of Humansdorp – Southern Elevation

Southern Elevation as viewed from the length of the Humansdorp Main Street, representing.

- African symbol for Hope.



- African symbol for Future.



4.3 SOCIAL CHANGE AND ITS IMPACT ON CRITICAL REGIONALISM

Critical regionalism can be seen as an approach to architecture that tries to stand up for places, culture and identifies of a place where Modern Architecture has failed to, by using the building's geographical context and reference of vernacular architecture (Frampton, 1983). The term critical regionalism was first used by Alexander Tzonis and Liane Lefaivre and, with a somewhat different meaning, by Kenneth Frampton.

Paul Ricoeur mentioned that *“The phenomenon of universalization, while being an advancement of mankind, at the same time constitute a sort of subtle destruction, not only of traditional cultures... but also what I shall call... the creative nucleus of great cultures.... We have the feeling that single world civilization at the same time exerts a sort of attrition or wearing away at the expense of the cultural resources which have made the great civilizations of the past”* (Cole, Lorch, 2003:120).

Frampton, in his discussions of an ‘architecture of resistance’ (2002:77:81) inhabits this ironic statement to initiate his rationale that resistant architecture should not only be practiced by the avant-garde. Critical regionalism could be considered as a particular kind of post-modern response. This response developed as a result of the failure of Post-modernism, together with the influence of Globalization and the spread of Western culture. Critical Regionalism could also be seen as a solution to cultural issues and the problems of architectural identity. Frampton’s argument is that critical regionalism should not only answer to context, but it should also value the progress of universal modern architecture (Frampton,1983).

An important aspect of Critical Regionalism is that the occupants of any design experience the local climatic conditions as well as a response to the nature of the landscape’s sensitivity to society. International and regional architects ought to reach an interaction that contributes to the symbolic and iconic architecture that suggests new formal possibilities.

When revisiting the discussion of a cultural responsive architecture from a critical regional approach, the Spanish architect Enric Miralles’ work, develops a strong response

to culture, its environment, and its influence on the natural world by employing a sense of grand scale to his projects. Miralles' work demonstrates a strong influence of modernist styles combined with traditional Spanish architecture (see figure 18 and 19). The Spanish city of Catalonia has a strong independent identity in modern Spain, and Miralles has defined the region's architectural and artistic style through his architecture.

The structures that he designs have a pushing effect on one another creating interpenetrating geometries, which reveals the movement of real bodies in space (see figure 20).



Figure 27: Facade showing different layers. Source: <http://www.flickrriver.com>



Figure 28: Roof showing play of planes. Source: <http://www.arcspace.com>

It is this conflicting way of relating his forms that becomes the source of his tectonic language. Miralles was concerned with the direct physical presence of construction, rather than modern characteristics of representation, imitation, artificial etc. There is a certain feeling of identity in his work through his use of dynamic expression. He uses different modular of concrete formwork, glazed curtain walls, glass blocks, corrugated metal and perforated bricks that are placed side by side to create a complex order of many layers. These constructed spaces of his work reveal a direct concern with movement as well as a dynamic sense of restlessness rather than a static one.

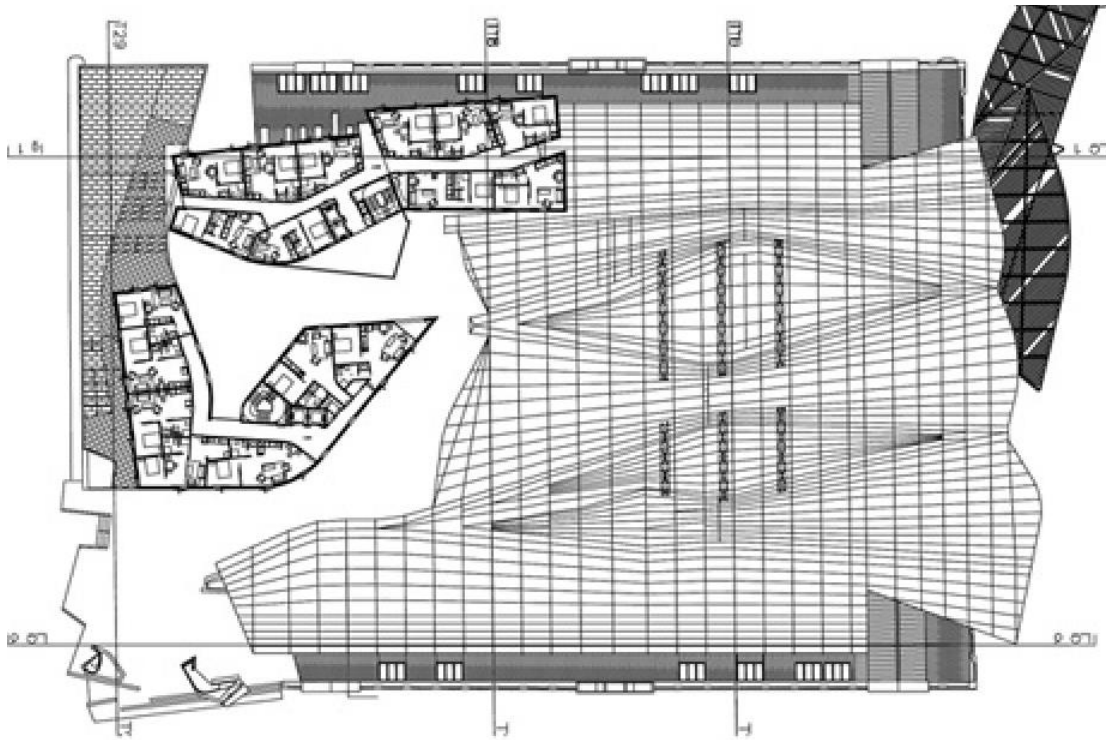


Figure 29: Mercado de Santa Caterina. Source: <http://arqa.com/arquitectura/internacional>

His desire was to explore architecture of time, hence his architecture considered to be both experimental and referential at the same time. Experimental in the sense that one experience time in the spaces. Referential because the present experience refers to the past or future events as a result of bringing together different moments in time. He believed an architecture of time is composed of various and diverse ways of experiencing the journey of time and change. He also believed that architecture is a companion of mankind through this journey, hence the architect becomes a collector of time and space, be it traditional or cultural. As one moves through his spaces one collects instances in time. Each moment one experiences a different form, a different view, a different space. This journey is the most important element in Miralles' architecture (Miralles, 1999).



Figure 30: Igualada cemetery: Source: <http://www.archdaily.com/tag/enric-miralles>



Figure 31: Edinburgh Scottish Parliament: Source: <http://www.fotolibra.com>

He applies this basic principle in most of his projects, namely the National Training Centre for Rhythmic Gymnastics in Alicante Spain, the Trinity Quarter in Leeds England, the Scottish Parliament in Edinburgh, The Gas Natural Company, the Santa Caterina Market, The Park at Diagonal Mar, and the Archery Ranges and the Igualada Cemetery which are all in Barcelona Spain.

McGinnis (1999) argues that, the main focus of critical regionalism should be place and resistance, which he terms ‘bioregional restoration’ the aims of this term are to:

“...re-immense the practice of human communities within the bio-regions that provide their material support.... Bioregional restoration can be a therapeutic strategy to expose ourselves viscerally to local ecosystem process, to foster identification with other life forms and to rebuild community within place, as the insights and local information that emerge from restoration activities affect the cultural and economic practice of the human population” (Cole, Lorch, 2003:122).

4.4 SOCIAL IDENTITY OF A PLACE

Physical and social reference is what comes to mind when one looks at identity as a concept. It is made up of signs that are recognized by a particular group of people from a certain place. Identity will however change when the same particular group of people is exposed to different influences which play a role in forming a new identity. King (1992) adds emphasis on this with the idea that identity is a distinctive factor that helps people

differentiate each other and builds a sense of social togetherness and belonging. *“A feeling of identity of a group or culture or of an individual as far as she or he is influenced by her or his sense of belonging to a group or culture”* (Herrle, Wegerhoff. 2008: 222).

Different influences of culture and identity play an important role in contemporary architecture today. To support this statement, Herrle and Schmitz (2009) argue that because of the impact of globalization, designers have started to re-look at the user's traditions and cultures as design generators that will assist in forming a new contemporary architecture that will aspire to fulfill both contemporary and local expression (Herrle and Schmitz, 2009). King (1992) further mentions that a sense of place is better achieved in cities whose identity is closely linked to a certain geographic location which emphasizes this sense of place. Tomlinson (2003) agrees and also comments that change is achievable, he however believes that it should be presented progressively over time (Herrle and Wegerhoff, 2008). Rapoport also tries to clarify the concept of identity and mentions that,

“In order to deal with the communication of identity of groups and individuals, one needs to examine the meaning of that concept. It seems generally agreed that „identity“ is a difficult concept to define. Dictionaries give multiple meanings, the two most relevant referring to the unchanging nature of something under varying aspects or conditions; and the condition of being one thing and not another”
(Rapoport, 1981).

This argument is in disagreement with the above statements mentioned by Tomlinson (2003) as he believes that *“National identity has been the most successful modern mode of orchestrating belonging”* (Tomlinson, 2003:2). He further mentions that a new architectural identity is formed through globalization and its linkage to modern cultures (Tomlinson, 2003). Modern cultures need to be understood and accepted with its own conditions, standards and principles. This is how different cultures can maintain and live within their own right (Berlin, 1976). Each culture or identity should live within its own right and one should not generalize another culture but should instead realize the value of their surrounding cultures (Abel, 1997:29). Berlin (1976) feels that a method must be formulated where uniformity should not be enforced on different cultures but rather an

understanding of the diversity should be understood. Berlin further mentions how Herders's explanations gave form to three key ideas that shape modern culture and identity today:

Populism: *“the belief in the value of belonging to a group or a culture, which, for Herder at least, is not political, and is indeed, to some degree, anti-political, different from, and even opposed to, nationalism”* (Berlin, 1976:153).

Expressionism: *“the principle that human activity in general and art in particular, expresses the entire personality of the individual or the group, and is intelligible only to the degree that it does. Still more specifically, expressionism claims that all the works of men are above all voices speaking, are not objects detached from their makers, are part of a living process of communication between persons and not independently existing entities, beautiful or ugly, interesting or boring, upon which external observers may direct the cool and dispassionate gaze with which scientists-or anyone not given to pantheism or mysticism-look on objects of nature”* (Berlin, 1976:153).

Pluralism: *“the belief not merely in the multiplicity, but in the incommensurability, of the values of different cultures and societies, and, in addition, in the incompatibility of equally valid ideals, together with the implied revolutionary corollary that the classical notions of an ideal man and of an ideal society are intrinsically incoherent and meaningless”* (Berlin, 1976:153).

People use culture to identify certain regions history, traditions and environment (Valverde, 2004:104).

4.5 INTERACTION THROUGH SYMBOLISM IN THE BUILT ENVIRONMENT

Architecture can compose an interactive role by directing meaning through the built form. Diverse symbolic values can be directed or expressed through the choice of materials, forms, furnishings, colors and landscape (Rapoport, 1990). An example of this can be the design of monumental buildings such as banks. They are constructed to express security and reliability. This can be achieved with the use of different techniques and materials such as marble on grand spaces that introduces a monumental feeling that

the bank is firm and secure. Interactive architecture can be perceived through signs, color of buildings as well as historical buildings. Buildings are like other creative functions when one combines both function and creative elements. In creating a social environment, suitable colours on the walls will contribute to a welcoming environment (Maxwell, 2000).

Kevin Lynch (1960) in the 'image of the city' explains how individuals orientate themselves instinctively within the environment. Legibility of form becomes important in that it needs to be considered by urban planners since there needs to be an interaction of meaning between the inhibitor and the environment. Lynch further divides this theory (Lynch, 1960:47-50). He highlights the importance for one to understand the public input on buildings within a city in relation to its area. This will encourage direct interaction with the public (Lynch, 1960). When navigating through the public environment, one will gain information through interaction and subsequently understand the surroundings. Visual and physical structures allow this relationship to be stronger within the environment and hence increases legibility of an area. Each person experiencing a building has their likes and dislikes since aesthetics is not the only important element. This experience could be the result of the impact an environment has on people's opinions.

4.6 CONCLUSION

Architecture searches for an understanding and meaning of environments and deduces the findings to form designs that are sensitive to their regions. This however does not mean that the growth and influence of an identity that may change its cultural behavior will affect the genius loci of that particular place changing. Architects are therefore urged to examine the uniqueness of a place, its character, its identity and culture which will strengthen the architectural form that will be more strongly related to its region. With architecture being a complicated field, design approaches should include empirical and inductive thinking. Empirically, architects should not stereotype about a region but should rather include the context in its architecture so that it may be more relevant for future civilizations. Inductively, architecture should serve to improve people's lives and

create a setting that is true to people's needs while respecting the environment. Rapoport (2005) describes the idea of the cultural landscape which aims to create architecture that has quality, balance and peace amongst its users. This is evident in the African architecture that is now slowly receiving measured acknowledgment that Africa is producing a good enough effort to find social, economic, and political space on the planet. Internationally, Africa is seen as the continent that still lacks architectural expression up to this day.

In conclusion to the literature review, Mhlaba deduced three architectural approaches on the architecture of Africa.

“Firstly, one may speak of African architecture today merely as the architecture that exist on the continent today, regardless of its origin. Secondly, one may speak of African indigenous architecture, being the architecture of the people that inhabit the continent today, regardless of their origins and background. One may also speak of indigenous African architecture today, being the architecture that carries an identity of the indigenous people of the continent today” (Mhlaba 2008:1)

With this said, the following chapter will look at precedents and case studies that have been designed to aim at improving people's lives and create a meaningful setting. These particular buildings were chosen because of their response to their environments, identity of the people and the architectural quality and balance that the buildings have with regards to their users.

CHAPTER 5

MPUMALANGA GOVERNMENT COMPLEX; Nelspruit, Mpumalanga, South Africa

5.1.1 Introduction

The design of the Mpumalanga Provincial Government Complex (MPGC) was to represent South Africa's new democracy as it was the first government complex to be built in the democratic era (Malan, 2001). This representation was to be achieved through the building's architectural language (Malan, 2001). The winning team, Meyer Pienaar Tayob Schnepal architects and urban designers, had the task of creating a building that reflect and express the ever transforming South Africa. The proposed building seeks to find a South African architectural identity through its application of the African renaissance ideas and concepts that promote unity within diversity of the African continent. The result of the MPGC was a cluster of buildings with a quality that considers the natural surrounding and a landscape that is of great significance to the value of the South African Government (Malan, 2001). The building also captures the diversity of South African culture, identity and society at large.



Figure 32: Mpumalanga Provincial Government Complex in relation to its topography. Source: <http://www.newla.co.za>

5.1.2 Location and response to urban precinct



Figure 33: Global location of the Mpumalanga Provincial Government Complex. Source: <http://commons.wikimedia.org>

The 90 000 m² site is located in the Mpumalanga province on the fringe of Nelspruit (Malan, 2001). The site overlooks Nels and Crocodile River which are edged by natural canyons and aquatic forests. To the south, north and east of the building, one would find landscape views of the lowveld hills. The site announces the entrance into Nelspruit through the N4 provincial road which is bounded by the area's shopping centre on the west side (See figure 40).



Figure 34: Map location of the Mpumalanga Provincial Government Complex Sourced from <http://wiredspace.wits.ac.za>

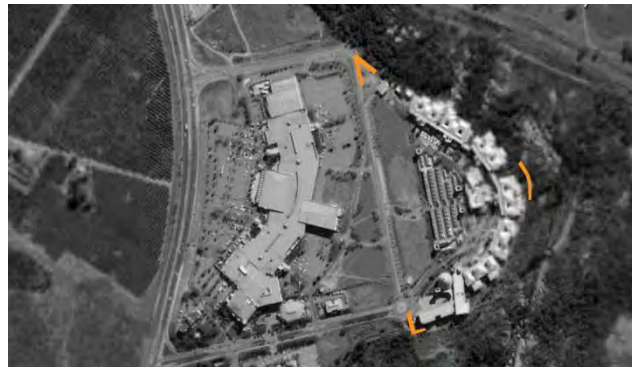


Figure 35: Map location of the Mpumalanga Provincial Government Complex Sourced from <http://wiredspace.wits.ac.za>

5.1.3 The buildings response with the environmental surrounding

The location of this building shows a connection with the people through its public spaces. The east has a landscape view that favours a stronger relationship with the government officials' wing of the complex, by presenting them with detailed views of the natural landscape surrounding. The arrangement of the MPGC building is aligned with the contours which generate a contrast with the grid architecture used in Nelspruit. The change in arrangement suggests that the new form of the MPGC that tries to change its architecture from the previous forms of the older government (Shepard, 2006:15).

5.1.4 Architectural Expression

The construction of this building uses architecture to form nationalism, meaning that people are able to identify with the architecture of South Africa through the building (Malan, 2001). Evidently through this building, there exists evidence of a relationship between the 'social' and architecture. The construction takes place in the early years of South Africa's democracy. The building also opposes the architecture of the apartheid era by placing the building on a site that has no political, historical or spatial relationship with the apartheid period. The architecture

links itself to the larger part of the province that was perhaps overlooked by the previous government. The architectural expression relates directly to the natural landscape while using indigenous domes, huts and indigenous landscaping to create a contrast with the modern cityscape that is linked with the apartheid era which is to be forgotten. The architecture captures this South African feeling that can be identified across the nation's societies and different cultures (Malan, 2001).

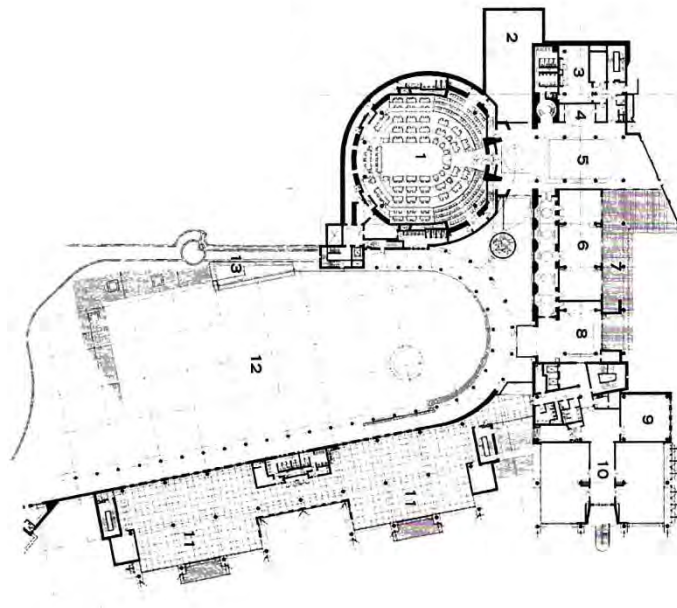


Figure 36: Ground floor plan of the the Mpumalanga Provincial Government Complex. Source: <http://commons.wikimedia.org>

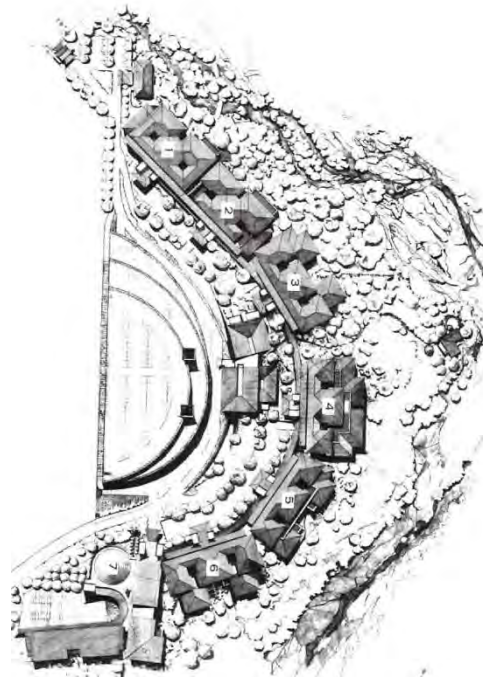


Figure 37: Ground floor plan of the the Mpumalanga Provincial Government Complex. Source: <http://commons.wikimedia.org>

The chain of buildings on the north side of the site follows the smooth curve of trees and is home to the department's offices along the curve on the eastern side which forms a public square on the inside of the curve. The legislature facilities are housed by the buildings that form this public square. The role of the public square in the new democratic government is highlighted by the strong axis passing this social space. A 28m diameter dome acts as reference to Nelspruit's cityscape. It signals a place of meeting and expresses a strong structural form. The Parliament chamber is placed under this dome at the convergence of the two curves. This space becomes a dominant feature since the legislature and the administration buildings are arranged around it (Malan, 2001). With the dome's function as a place of meeting and democratic debate, its form

becomes a symbol of power of the new government. The idea of this space being a meeting space is defined through the walkways that link the buildings to the central space and makes it a strong focal point. The idea of meeting in a circular space originates from ancient times and is an important aspect of African tradition that has been passed from generation to generation and is thus still finding expression in modern architecture. To celebrate this concept of meeting in circular spaces, a traditionally important tree (paperbark acacia) is used in the public square areas (Malan, 2001). In the trees traditional sense, it was used around spaces where traditional leaders would gather. The gathering spaces in the chamber have no link with the rest of the complex, this spatially decreases the chambers importance as a whole since it only addresses the meeting of political leaders and not the public. In the proposed African Union ACCORD Peace Centre, including the public in these political meetings and giving them a voice will start to enhance our understanding of decisions made by leaders that affects us all.

The inward part of the crescent curve functions as service space for the complex. This service spaces are defined with towers which were derived from Great Zimbabwe, they can also be associated with traditional African Granaries (Adebayo:2006). These towers highlight the entrances with the side bulky columns increasing the importance of its functions.



Figure 38: Sectional elevation of the Mpumalanga Provincial Government Complex map. Source: <http://wiredspace.wits.ac.za>

Figure 22 Illustrates vernacular construction of corbelled dome in the Karoo which was used by the complex as precedent. The complex's dome is instead constructed with brick panels and pre-cast concrete (Adebayo, 2006).

5.1.5 The buildings response to public spaces and social interaction

A variety of spaces within this complex encourage social integration through the introduction of public spaces around the complex. Such spaces are defined with the surrounding of strong architectural forms and features that allow one to stop and be in contact with the space (Malan, 2001). As imagined for the proposed African Union ACCORD Peace Centre, this complex's

public spaces were designed and located with the intention of social interaction taking place in an intentional and natural manner. The civic square also encourages social integration by being spread out and allowing the public to feel welcome. The landscape has been stretched over the walkways so that a large square is formed. This large square is designed with smaller social environment spaces within the square. Social Integration and gathering is further inspired by shaded areas, trees, steps and water features across the complex (Sokhela, 2012). These social integration implementations are important in making sure the community is connected socially. This helps the building remain relevant. The building is gentle with its symbol statement that emphasize its political usage. The political symbol was intentionally softened by the architects so that the building may appear friendlier to the citizens and its every day users. This can assist in achieving the message of social integration as the building is more socially inclined although it is designed as a political building. The proposed African Union ACCORD Peace Centre will use similar design intent to achieve its aim of welcoming the surrounding multi-cultured citizens to interact with each other as well as with the building.



Figure 39: Public square outside the chamber.
Source: (Malan, 2001: 40)



Figure 40: Relaxation space. Source:
<http://www.meyerpienaar.co.za>

5.1.6 Finishes, materials and aesthetic expression

The finishes, materials and expression of this complex well represented the vernacular African style in its quest to express architecture with an African identity that all Africans can relate to. The complex positively integrates its surroundings by allowing natural stones and forestry to be in contact with the building (see figure 46, 48). Malan (2001) suggests that the building searches for a modern architecture while strongly using African vernacular approaches. The complex

incorporates Tswana, Swazi, Sotho, Pedi, Tsonga and Ndebele patterns in its finishes and textures throughout the building (Sokhela, 2012). By incorporating different cultures and tribes into one design, the building has a certain level of achievement in trying to unite these cultures to form one identity. This will be used by the African Union ACCORD Peace Centre proposal in an attempt to unite different African cultures that reside in the Durban CBD. This will create a connection amongst the citizens of Durban due to the involvement of their historical and indigenous backgrounds within the design. The finishing textures of the complex have been broken into three sections that were derived from native African cultures. These three divisions are namely earth, which has been presented by rocks, clay and mud (see figure 46); reeds which are represented by upright features such as the columns (See figure 45) and thirdly grass which is represented by the textured fabric (Malan, 2001). The interior spaces use a combination of these three features to come up with an interior that reflects a South African identity. The use of locally sourced mosaics, tiled floors, carpet, slats, enhances this identity that the complex tries to achieve (Sokhela, 2012). Once again, this idea of using different textures influences the idea of unity by uniting textures from different cultures. In order for the proposed African Union ACCORD Peace Centre to achieve architecture that displays an African identity, the design needs to incorporate different African elements that will come together and form a unity that will reconcile multi-cultural citizens (Malan, 2001).



Figure 41: View of the Nels river overlooking the administration buildings. Source: (Malan, 2001:130)



Figure 42: Surrounding landscape. Source: <http://www.meyerpienaar.co.za>



Figure 43: Courtyard of the complex.
<http://www.meyerpienaar.co.za>



Figure 44: Interior space showing. Source:
<http://www.meyerpienaar.co.za>

5.1.7 Conclusion

In conclusion the Mpumalanga Provincial Government Complex has succeeded in connecting its built form to African vernacular architecture, its natural landscape as well as the everyday users. The architects were successful in using different South African cultural features in order to create a common architectural ground for all users to relate to. Applying this principle to the proposed African Union ACCORD Peace Centre, the interior and exterior of the building will use different African cultures and traditions to create one African identity that will enhance togetherness and bring about unity within its diversity. The exteriors of the Mpumalanga Provincial Government Complex are a direct response to indigenous architecture and the landscape that surrounds it, while the interior acts as contrast to the exterior by lending its textures from indigenous arts and crafts. The next precedent follows through with this indigenous arts and crafts idea by using it as the basis of the design. As the dissertation has pointed out, indigenous African architecture will be applied to the proposed African Union ACCORD Peace Centre with the aim of displaying the similarities that is shared across the African community.

5.2. MAPUNGUBWE INTERPRETIVE CENTRE, Mapungubwe National Park, Limpopo, South Africa

5.2.1 Introduction

Known as the “Lost City”, the Mapungubwe hills are famous for the ancient African civilization that occupied the area and were known for trade connecting to Zimbabwe. Peter Rich architects won the competition in 2005 to design the Mapungubwe interpretive centre. The main idea was to design a building that will draw attention to the delicacy of the environment as a world heritage site (Rich, 2010). The design reflected an architecture that was motivated by the landscape and the material availability which resulted in an architectural composition that is deeply rooted to its region (Rich, 2010). The architecture of the Mapungubwe Interpretive Centre faced the challenge of enhancing the social conditions of the surrounding community. The building also seek to uplift the social level of the community and keep the environmental effect minimal (Phiri, 2011).



Figure 45: Mapungubwe Interpretive Centre. Source: ATDF journal volume 7, issue 1/2/2010

5.2.2 Location and response to the environmental surrounding



Figure 46: Location of the Mapungubwe Interpretive Centre in relation to the World map.
Sourced: http://commons.wikimedia.org/wiki/File:World_map

The Mapungubwe interpretive centre is located on the northern border of South Africa. The centre blends with its immediate natural surrounding and highlights the history of the indigenous citizens that occupied the area. With the construction of the domes, Peter Rich architects managed to get the local unemployed community involved in the construction phase which assisted them with developmental construction skill that they may use in the future and form a sense of unity in the process. The building lends its originality from its location and landscape: this is because construction materials were sourced directly from the surrounding.



Figure 47: Location of the Mapungubwe Interpretive Centre in relation to its neighbouring countries. Source: <http://showme.co.za>

5.2.3 Historical and social context



Figure 48: Famous golden rhino. Source: <http://showme.co.za> Figure 49: Artifacts. Source: <http://showme.co.za>

This historical site is considered holy for South African culture because of its historical events and wealthy kingdom (Phiri, 2011). The site has a strong relationship with the neighbouring countries, Botswana and Zimbabwe because of the site's proximity to these countries (See figure 54). Prior to 1200 AD, the area was occupied by an ancient community that traded gold with other countries, mainly China, Egypt and India. To prove the wealth of these African kingdoms, archaeologists dug out the golden rhino in (figure 54) together with other gold artefacts (Phiri, 2011). The University of Pretoria's Mapungubwe archaeological collection is in storage of these distinctive items that date back to 1000-1300AD. The discovery of these rare collections in 1933 has encouraged more excavation to take place over the years. These excavations and collections have made Mapungubwe collections the largest historical museum in the country (Rich, 2010). The museum component of this research will look at this case study and its vernacular architectural achievements, as well as its successful keeping of historical events of the site. The architecture of the history museum at the Mapungubwe Interpretive Centre is constructed in a way that tells a sequential story of the past, present and future interactions the people have with each other as well as with the environment (Phiri, 2011). The implication of this to the research increases as the design seems to embrace the landscape while assisting in keeping low environmental effects that also improves the social aspect of the environment (Phiri, 2011). The building achieves this environmental preservation by incorporating natural materials into the design and dealing with the issue of sustainability. This is of significance to the research as the

proposed Centre will aim to achieve a social status from its level of public reception while keeping sustainability a priority.

The heritage site is home to many plants and animals. This includes trees that are over 1000 years old and animals that range from elephant, antelopes, white rhino, giraffe and over 400 species. For more than 700 years, the site remained uninhabited up to 1933 when it was discovered. The community that lived at the location is believed to have the first social structure in South Africa (Fleminger, 2006).

The designs agenda goes far beyond the presentation of the precinct's history that is aware of an understanding of the weakness of the community's ecology. The buildings objects and social interest is shown in its construction stages where the local people received training in construction technologies in order for them to participate in the construction.

5.2.4 Justification of Case Study

The Mapungubwe Interpretive Centre is an example of a building that is rich in culture, history and has a strong architectural involvement with its landscape. The mentioned aspects played an important role in selecting this centre as a case study. Other elements of hierarchy, symbolism and sustainability also played an important role in the decision. Phiri (2011) mentioned that, *"The aim of Mapungubwe is not just to be an exemplary building but to transfer both knowledge and respect to the new generations developing a new contemporary image in the ancient and natural African context"*(Phiri, 2011:72). Suha Ozkan (1985) also described the Centre as a complex building that carries a strong architectural message to the world. The message is portrayed in the way the building has characterized elements of symbolism and culture that are found across all people of Africa. Such elements include the application of earth tiles, natural stone, timber poles and other elements that make up attractive facades. (Figure 57) shows how Peter Rich combined the use of stone and timber with steel poles and concrete to show the integration of old and new materials. These elements were analyzed with special attention to their scale; finish; location; exhibition and mainly expression that will add value to the site. This case study is a complete example with regards to what this dissertation aims to achieve which is to transfer both knowledge and respect to the new generations that may increase solidarity and a sense of community.



Figure 50: Application of material and composition.
Source. <http://www.iwan.com>



Figure 51: Application of material and composition.
Source. <http://www.iwan.com>

5.2.5 Movements and Hierarchy

Adding more value to the site are the elements of movement and hierarchy both in plan and spatial relationships that will be applied to the proposed design of the African Union ACCORD Peace Centre (See figure 59). The planning arrangement introduces routes that attract visitors onto a corridor that directs them towards the museum and further onto the landscape that explores the cultural component to more detail. The primary planning arrangements were derived through ancient belief that equilateral triangles presented order (Phiri, 2011:72). With this belief in mind, the architects placed a line of movement that runs parallel to the site's contours. Secondary planning elements were set up in place in respect to the triangular system. In the course of exhibitions, spaces B and C in (figure 59) become a stage area that attracts people from all directions of the building. With the research seeking to socially integrate people, public spaces such as label B and C in (Figure 53) becomes important gathering spaces where the public can interact when visiting the facility.

In terms of hierarchy, the visitors enter the Centre from the valley bottom and move upwards via well-defined nodes that lead one to the top platform. The spaces within these nodes vary upon walking across the museum; hence this variation determines the amount of light entering the spaces which make up a unique experience with the play of darkness and sunlight. Upon arriving at the valley top, it is here where one is rewarded with unrestricted views of the landscape where

the past civilization once lived. This principle of hierarchy was derived from the Mapungubwe civilization that believed in a system of power that placed kings and royals on the highest point of a city, mountain or villages (Fleminger, 2006). Figure 33 shows how the centre has achieved this idea, claiming the vault at the highest point to be the most important element. With this in mind, the application of the hierarchy principle will be of great value to the design of the proposed entre as it will be given the same level of importance as that of its past since the site (Buff Headlands) is of great historical value.

5.2.6 Vaults and their Symbolism

The building resembles vernacular African architecture that combines materials, forms and light in a strong and emotional manner that makes the building contemporary yet rooted in its history.

The building's strength is also supported by landmarks that suggest a South African culture.

The vaulting system is used to build forms that show the arched edges within the shells, this was an idea taken from past cultures (Phiri, 2011). The building offers a different perspective of architecture that is connected to people, tradition, place and modernity. These connections increase the building's poetic language and strengthen its transformation concept. The design emphasises this transformation repetition by allowing the users to enter from the lowest point of the building. The entrance gives the user views that look beyond the valley and exposes forms where the ancient civilization once lived (Phiri, 2011).

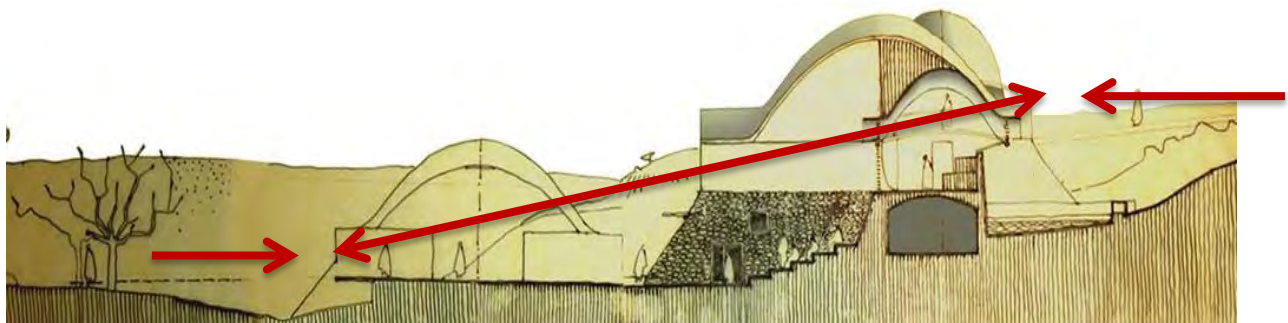


Figure 52: Section showing building profile. Source: www.metalocus.es/content

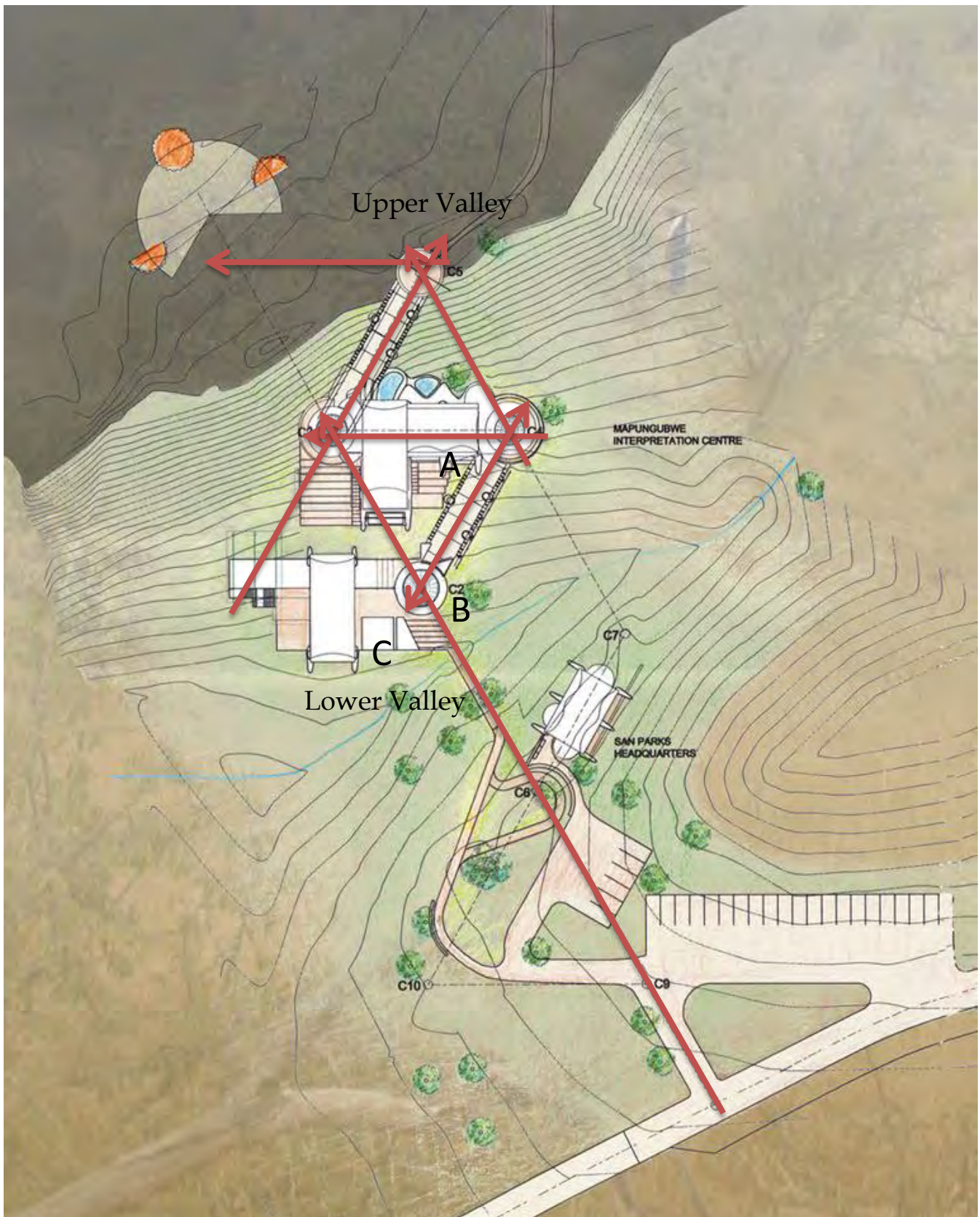


Figure 53: Layout of the Mapungubwe Interpretive Centre. Source: www.metalocus.es/content

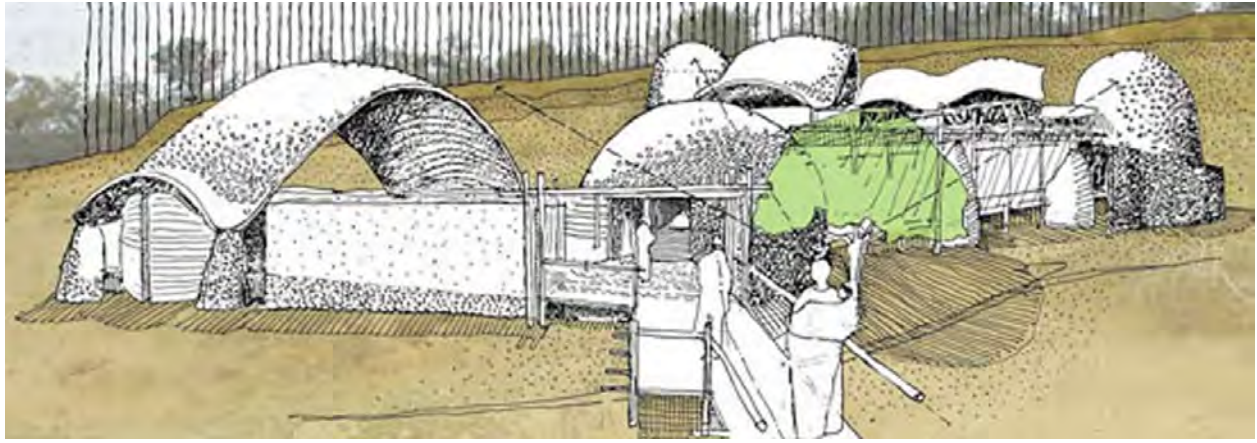


Figure 54: Diagram showing relationship with site. Source: www.metalocus.es/content

The Centre's vaults have been designed to integrate with the local surrounding environment. This has been achieved from the construction phase through to the function and the aesthetics of the building. The open vent at the top of the vaults attracts hot air out of the building which leaves the spaces comfortable enough for its users. With these vaults constructed from layers of earth tiles, the thermal mass cools down the spaces passively during the day, which also allow the spaces to radiate heat that would have built up during the day. The vaults have created a rhythm that expresses the environmental formation of early houses in the region (Phiri, 2011). The vault containing the exhibition spaces is used as a landmark which creates contrast to the rest of the vaults. The construction of these vaults is simple, sustainable and structurally durable. This has been achieved due to the application of materials that were collected from site with emphasis on sustainability. Such materials include, *"Sandstone floors; earth block walling; exposed tiles on the soffit of the vaults, stone on the exterior; and natural timber for the minor components"* (Phiri, 2011:82). These natural materials decrease the building's maintenance through its life span. The design of the vault is derived from ancient forms and principles which are further modified to suit contemporary social and physical needs. Extracting from this, the indigenous African vault will be applied to the proposed centre with the same aim as that of the Mapungubwe centre, which is to keep it gracefully simple, sustainable and structurally durable while contemporary methods of construction. The reason of applying this vault to the study is of great significance to the African people and their history. Its function will be of great importance as the form holds value in the ancient African context.



Figure 55: Vaults/domes. Source: <http://www.metalocus.es/content>



Figure 56: Diagram of a solar section. Source: PeterRichArchitects.com

5.2.7 Construction

The Mapungubwe centre is unique in that its constructions methods allow for local labour and materials to be applied during its construction phase. Figure 38 shows the intensity of the local labour which aimed to support poverty in the community and pass on construction skills to the surrounding areas (Ramage, 2010). Figure 61 and 62 also demonstrates how earth cement tiles allowed the complicated profile of the traditional vaulting system to be achieved without dense framework. This combination of complex traditional vaults with local methods of constructions has added distinction to the building and its surrounding landscape.

“Architecture, structural engineering and construction meet in the design of the thin shell vaults, using a 700-year old Mediterranean tradition adapted for the southern African context. Each of the disciplines relies on the other, so that the construction methods inform the engineering that in turn allows reciprocity between the structural forces in the vaults and their architectural form” (Ramage, 2010:14).

The architectural form of these vaults that stand on the rising and falling landscape reveals the arched edges of the thin shells that were constructed in three different forms. The first of these forms is a rectangular long spanning vault of 15m x 8m which stands on four corners for support. The second constructed type is a domed vault that tops the round landmark, the third type constructed is a shallow barrel vault that's built as structure to support the floor slabs above (Ramage, 2010). The vaults were also constructed to produce a chain of cave-like interior spaces



Figure 57: Headquarters under construction. Source: ATDF JOURNAL Volume 7, Issue 1/2/2010



Figure 58: workers test vaults. Source: ATDF JOURNAL Volume 7, Issue 1/2/2010

which are significant to African people that believe in that the landscape is not safe. The vaults hence create a sense of shelter and safety by using the buildings to enclose external spaces that are used as exhibition and learning areas (figure 59) (Ramage, 2010). The arrangement of buildings that makes up this Centre allows one to feel that the building has been in existent for hundreds of years regardless of the fact that the building is five years old (Phiri, 2011). The ideas of critical regionalism clearly played an important role in trying to give a natural feel to such a complex building.

5.2.8 Conclusion

In conclusion, The Mapungubwe Interpretive Centre is altogether a successful project as its key architectural elements and design principles come together to create meaningful sustainable architecture. With the topic of Social Integration as the focus, the Mapungubwe Interpretive Centre applies as a suitable case study as it uses history to uplift the social strata of the region, develops the people's construction skills which they may use in the future, and looks back at tradition and culture for an architectural response. The Centre tells a story of development that is attuned with its natural environment and expresses factors that guided the ancient people of Mapungubwe to the social and economic fame they enjoyed. Applying this fame and legacy to our time could be of use to our development.

The Proposed African Union ACCORD Peace Centre aims to integrate people from different corners of Africa through peace negotiations and acceptance of cultural differences which can be drawn from this Centre. Common history, struggle and traditions can be used to inspire a new harmonious community. With the Afro-centric idea in mind, Peter Rich used the Mapungubwe Interpretive Centre as a chance to display the bringing together of a community that needs social cohesion and development. Applying this approach to the proposed centre in Durban may achieve similar influence to the public.

This precedent reflects the role architecture has played in contributing to the achievement of creating a sense of place for the Mapungubwe community. The Mapungubwe Interpretive Centre reveals a design approach that relates with the history of the setting in order to attempt finding a connection with its present. One may conclude that this connection has been achieved through the application of the theories of critical regionalism, genius loci and phenomenology.

CHAPTER 6

FREEDOM PARK, Tshwane, South Africa

6.1.1 Introduction

This case study relates better with the idea of compromise and unity. In 1999, Nelson Mandela said - “the day should not be far off, when we shall have a people’s shrine, a freedom park, where we shall honour with all the dignity they deserve, those who endured pain so we should experience the joy of freedom” (Matshinhe, 2011).

He was in fact talking about Freedom Park which is now amongst important monuments to South Africa’s democracy. The design of the park is a perfect example of ways in which South African cultures can be used to influence South African contemporary architecture (Sokhela, 2011). In order for the park/museum to develop, information of the fight to freedom has been stored in what is called the Pan-African Archive that is within the Park. After analysing this case study, one will gain a better understanding of how history and indigenous cultures can influence South Africa’s architectural identity. The proposed African Union ACCORD Peace centre will attempt to achieve this architectural identity influenced by history. Freedom Park manager, Prof Yonah Seleti believes that the display of the South African history to the public will transform the site into a strong democratic heritage site with a pure South African identity and architectural language (Moodley, 2005).

Freedom Park relates to this research in the sense that the proposed centre will also seek to compromise, reconcile and unite all people of Africa. The centre will also use the idea of displaying the history and struggle of Africa and its Pan African movement to the public. This display will aid in erasing the misconception that we are different. The archive will point out that we are one united continent by showing the struggles of all Africa’s democracy.

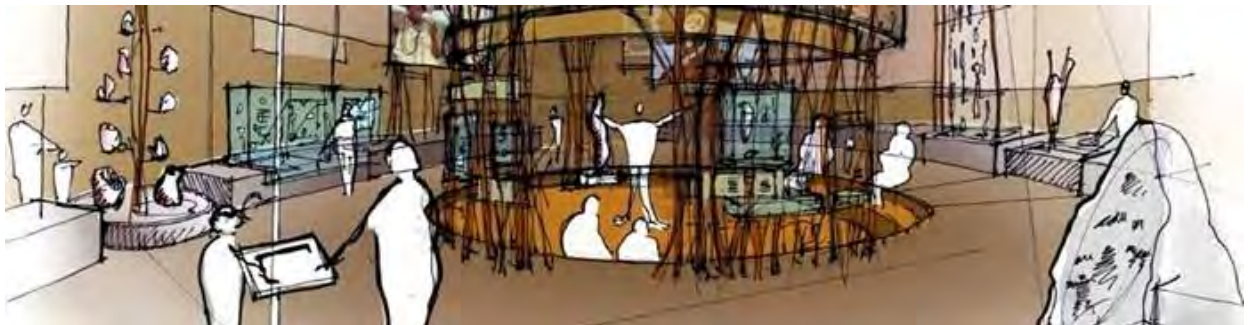


Figure 59: Pan-African archive. Source: <http://www.freedompark.co.za>

6.1.2 Location and justification of study

Since opening its doors to the public in 2007, Freedom park has since become a location where South Africans and tourists visits daily to recollect the past and use it as motivation for their future (Labuschagne, 2010). Freedom Park is located on a 52 hectares hill in Salvokop, Pretoria. The hill is important and significant in the African culture. In many African cultures, ancestors are believed to live on mountain tops which are seen as the closest place to the heavens. Kings and chiefs also lived on mountain tops because of their statuses ('Urban Green File', 2004). This idea was used in the selection of the site because of its historic value, symbolism and cultural importance (Labuschagne, 2010). With views to the Voortrekker Monument, Church Square and the Union buildings, the site is favourable because of these visual connections it has with the past and future (Sokhela, 2011).



Figure 60: Location of Freedom Park in relation to the World map. Source: <http://commons.wikimedia.org>

The past and future connections from the above section are important as they form our present identity by our recognition of the past, remembrance of the past and a gateway of knowledge to the important historic events (Labuschagne, 2010). This increases the significance of Freedom Park and its importance as a case study to the proposed design as it also attempts to:

“help heal Africa’s conflicts and reconcile diversity through the spirit of nation building and peace negotiations” (‘Urban Green File’, 2008; 17). Within the Durban CBD, nation building is crucial as the city has become the melting point of multi-cultural African nations that needs to heal, reconcile and live together in diversity. Freedom Park’s vision was designed around the idea of promoting reconciliation, nation building, freedom and humanity through the use of our spirituality, and history, culture (Labuschagne, 2010). These ideas were important in the selection of Freedom Park and its building typology although freedom and humanity between different nationalities should be applied first before the idea of nation building and reconciliation can be realized (‘Urban Green File’, 2008; 17).

6.1.3 Historical and social context of Freedom Park

Socially, Freedom Park was designed to liberate the people, cleanse their spirit and become an inspirational experience (Labuschagne, 2010). The park is a spiritual journey that completes a person’s emotional thoughts of South Africa’s past. This idea primarily applies to this study as the proposal aims to be a spiritual journey that completes a person’s emotional thoughts of Africa’s past. The spaces within Freedom Park welcome people of all nations to celebrate the diversity of South Africa’s history, while paying tribute to those that sacrificed their lives for the freedom of future generations.

This sacrifice is represented by a circular element called the ‘*Isivivane*’ which is a place of rest and remembrance of those who lost their lives in the struggle (Mkhize, 2014). This space also features a burial ground, with eleven stones known as ‘*Leseka*’ surrounding a central mass of



Figure 61: Resting place (Isivivane). Sourced from <http://www.freedompark.co.za>

water that’s used for baptism and drinking (Mkhize, 2014). (See figure 67).

Other important elements of the park is a wall of names known as the ‘*Sikhumbuto*’, a gallery of leaders, an Amphitheatre, an internal flame, a sanctuary and a spiral path that makes up a reflective journey around the park (Mkhize, 2014).

Another important space of Freedom Park is the Hapo interpretive centre. This centre tells the historical stories of the African Continent in seven significant parts. Each part plays an important role in the development of the African continent as a whole. The centre is also known as the Freedom Park museum which is in possession of stories that dates back 3.6 million years, these stories are portrayed through visual, audio and performances with an African point of view (Mkhize, 2014).



Figure 62: Pan-African museum.
Source: <http://www.freedompark.co.za>

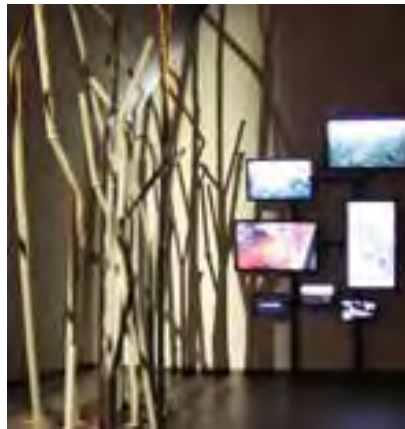


Figure 63: Pan-African museum.
Source: <http://www.freedompark.co.za>



Figure 64: Pan-African museum.
Source: <http://www.freedompark.co.za>

The centre awakens the history by joining together indigenous African knowledge with modern thoughts and ideas (Mkhize, 2014). The history is told in the seven significant elements below.

Earth – *this era explores an African perspective on the origins of the universe, life on Earth and our role and responsibility towards the environment and each other.* (freedompark.co.za, 2014)



Figure 65: *Earth*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

Ancestors – this era explores how Africans deal with death and the afterlife, and explains the concept of ancestors from the physical and spiritual perspectives. It also documents early technological innovations. (freedompark.co.za, 2014)



Figure 66: *Ancestors*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

Peopling – this era showcases African innovations and the many vibrant civilisations and ideas from the continent that have influenced developments in the modern world (freedompark.co.za, 2014)



Figure 67: *Peopling*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

Resistance and Colonisations – this era shows how indigenous people used their own systems to resist the social, economic and political challenges of colonialism, and highlights how colonisation changed the relationship of African people to their land and cultures. (freedompark.co.za, 2014)



Figure 68: *Resistance*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

Industrialisation and Urbanisation – this era highlights how indigenous people resisted, and adapted to, the social and economic changes and challenges that colonial industrialisation – especially large-scale minerals exploitation – brought to their lives. (freedompark.co.za, 2014)



Figure 69: *Industrialisation and Urbanisation*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

Nationalisms and Struggle – this era looks at the struggle for democracy as a backdrop to the birth of the new South Africa. It charts the movement to establish inclusive nationalism as the preferred model for a unified nation. (freedompark.co.za, 2014)

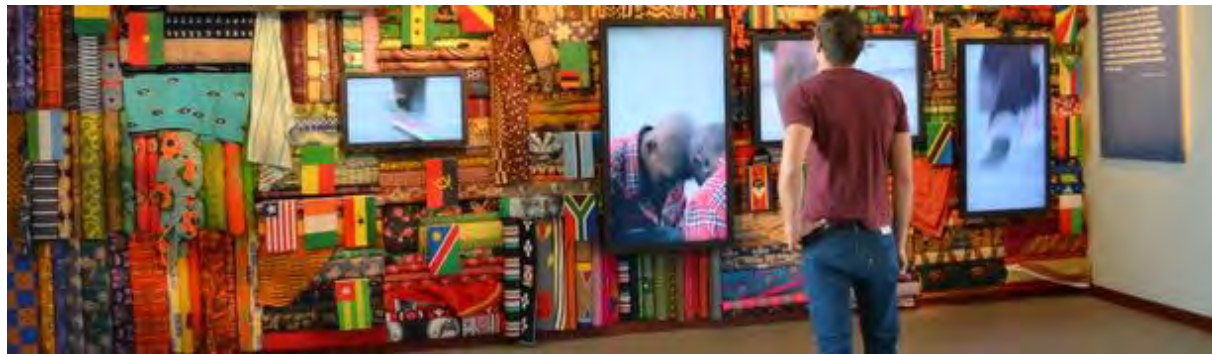


Figure 70: *Nationalisms and Struggle*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

National Building and Continent Building – this era begins in the last decade of the 20th century and explores South Africa's transition from the tyranny of apartheid to a constitutional democracy. It looks at how we create unity and promote development in South Africa and on the continent in general (freedompark.co.za, 2014)



Figure 71: *National Building and Continent Building*, One of the seven elements-of-the-park. Source: <http://www.freedompark.co.za>

6.1.4 Architectural response

GAPP Architects, MMA Architects and Mashabane Rose Architects jointly known as Collaborative Architects were responsible for the design of Freedom Park ('Urban Green File', 2008). As mentioned in the previous headings, the concept revolved around reconciliation, nation building, freedom of the people and humanity. The architects' aim was to transform these ideas into a physical architectural form. In order to find architecture that will respond to an appropriate South African identity, the architects had to understand the nation's emotional past and align it with the present. The memorial site is regarded as a highly motivated project of South Africa's democratic government which offers visitors panoramic views of the city and more.



Figure 72: Freedom Park from a distance. Source: <http://showme.co.za>

The architects combined a number of elements of the park to honour those who sacrificed their lives for ultimate freedom (Prinsloo, 2010). Former president Thabo Mbeki emphasized the importance of this sacrifice by stating that it is important for the nation to realise who their heroes and heroines that gave up their lives for freedom and humanity are (Prinsloo, 2010). The site selected to represent this memory is a natural hill adjacent to the city centre. The hill posed major design challenges due to its natural state that required an urban development



Figure 73: Isivivane. Source: <http://showme.co.za>



Figure 74: Aerial view of Freedom Park. Source: <http://www.worldbuildingsdirectory.com>

framework for the site. Phase one of the Park corresponded with the ten years of South Africa's democracy celebrations completed on the 8th of March 2004. The main element of this phase is the construction of the "Isivivane" which is a place of rest of those spirits that past on during the struggle for freedom and humanity (Prinsloo, 2010).

The second phase is the "S'khumbuto", derived from siSwati, it resembles a place of remembrance that stands as testimony to the countless battles that shape South Africa's present day. The concept of the S'khumbuto however does not represent sorrow or mourning, but rather a celebration paying tribute to the African human dignity (Prinsloo, 2010). The most noticeable element of this phase is the accumulation of steel reeds which go up to 30m in height, see (figure 78). In African cultures, reeds are considered a channel between earth and ancestors and suggest the arrival of a new life. More than 50000 names of those that lost their lives during the struggle for freedom are engraved on the wall of names (see figure 81). (Figure 83 and 84) shows the achievement of different architectural and landscape elements within Freedom Park that are



Figure 75: Freedom Park's memorial S'khumbuto. Source: <http://showme.co.za>

connected together by the use of the Phalaborwa quartzite rock, which is dry-packed and works as the unifying material at the site (Mkhize, 2014). (Figure, 84) also shows different architectural elements being connected by a path that creates a journey to the hill top where the main space housing the eternal flame is placed.



Figure 76: The Eternal Flame. Source: <http://showme.co.za>



Figure 77: Freedom Park. Showing Materials. Source: <http://www.archdaily.com>

The third and final phase is the “iXhapho” or //hapho which comprises of the museum that tells the story of South Africa. The word iXhapho was taken from a khoi-san proverb that translates: “A dream is not a dream until it’s shared by the entire community” (Mkhize, 2014). Applying this dream to the research topic, freedom and unity cannot be enjoyed until the entire community is a part of it. Freedom Park’s aim is to realize this dream, with the “iXhapho” museum is the element that tells the story of hope (Mkhize, 2014). The museum highlights deep African indigenous knowledge as well as contemporary Western scientific knowledge. It manages to fuse

these two knowledge systems that narrate to the users what took place on the African Continent. The fusion is also noticeable on the architecture of the museum. The concept of the museum emerged from a traditional healer's garden which was the application of large boulder-like shapes that formed the main buildings that enclosed the story telling areas (Mkhize, 2014). In dealing with the surrounding landscape, the architects adopted copper sheeting which was applied on the walls and roof. The idea behind the selection of this material was so that the exterior will rust into green and become one with the immediate natural surroundings. In an attempt to grow as a society, this museum is regarded as a place where the community can dream together (Mkhize, 2014). Structural steel made the sculptural complex shapes achievable



Figure 78: Freedom Park/Hapo interpretive centre. Source:<http://www.mashabanerose.co.za>

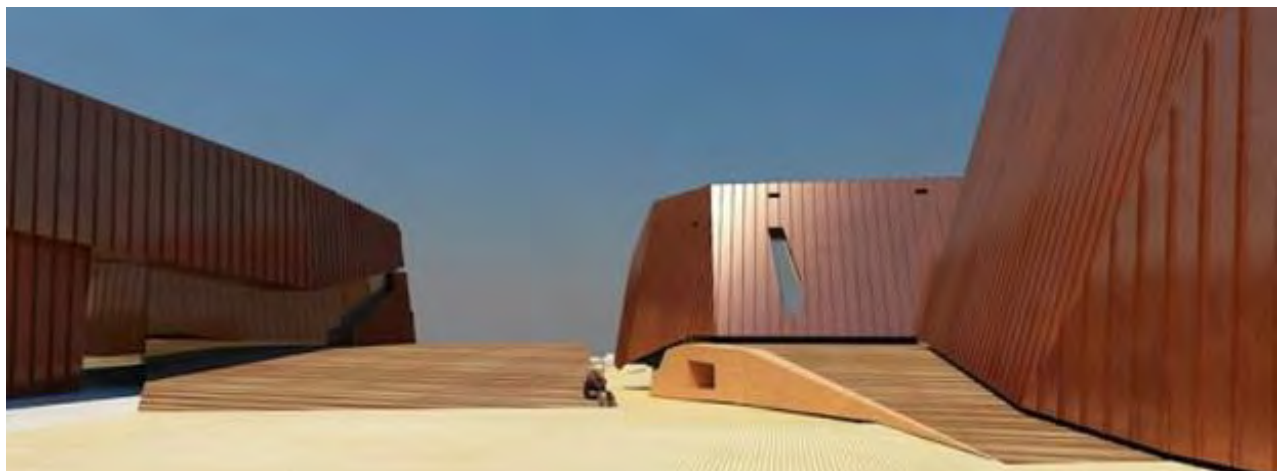


Figure 79: Freedom Park/Hapo interpretive Centre source:<http://uk.phaidon.com>



Figure 80: Freedom Park. Source.
<http://www.archdaily.com>



Figure 81: Freedom Park . Source
<http://www.archdaily.com>



Figure 82: Freedom Park . Source.
<http://www.archdaily.com>

The interior of the museum resembles the mountains in which traditional healers and khoi-san tribes once lived. The small gaps and cracks of natural stones that are found around the site are translated into the design of the windows by using irregular shapes and setting the openings deep (Mkhize, 2014). By this, the architecture of the museum's interior and exterior attempts to connect architecture and indigenous knowledge through story telling which is the design's primary idea (DWR Team, 2013)

6.1.5 Conclusion

The study of Freedom Park underlines the importance of recognizing the social identity of a place in order to create an authentic architecture that is responsive to its region. With South Africa being a country having multi-cultures and many social levels, it becomes essential to create an architecture that will encourage unity and enhance social integration (Mkhize, 2014). This dissertation seeks to set up architecture with an identity that is directly responsive to its users and region with social integration as its objective. The design of Freedom Park uses indigenous knowledge as the element that inspires the architecture and social identities of South Africa. Indigenous knowledge is further used to inspire the interior/exterior spaces and functions around the Park's museum that supports Social Integration through interaction (Mkhize, 2014). As the former deputy president of South Africa, Kgalema Motlanthe said:

"People, by their nature, can only feel equal and united when the dignity, self-worth and esteem of the community is guaranteed." This common consciousness is translated through South Africa's national symbols, their flags, their national anthem and now in a series of exhibits in the recently completed //hapo museum - a structure dedicated to exploring 3.6 billion years of the country's spectacular history (DWR Team, 2013:1)

The resulted architecture of Freedom Park is a distinctive memorial site that supports South Africans with the process of nation-building, compromise and reconciliation (Mkhize, 2014). The Park tells the story of South Africa and its cultures by exposing the unique history, tradition and spirituality. The design of the proposed centre will also seek to become an African memorial site that will aid Africans through reconciliation. This will be achieved with the exposure of the history of Africa which will expose the uniqueness of our traditions and cultures. The concept of the Isivivane was developed from the word “viva”, which signifies the coming together of a group. It can also be translated as a commitment to solidarity and unity amongst people (Prinsloo, 2010). The dissertation aims to apply this concept of togetherness, solidarity and unity amongst the people of Durban.

Freedom Park attempts to achieve a sense of place for the society by using the history of South Africa as its design generator that would create an identity (Mkhize, 2014). The theory of phenomenology is appropriate to this case study as it established an architecture that treats the natural environment with respect, with the expectation of enhancing the sense of place and creating a unique identity through meaningful architecture (Hillier, 1984). Social integration through the proposal of the African Union ACCORD Peace Centre can be strengthened with the application of similar elements as that of Freedom Park as well as the theory of phenomenology that links man and the environment.

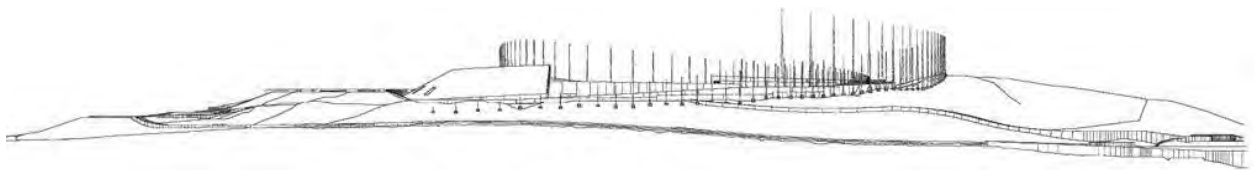


Figure 83: Elevation of Freedom Park (DWG not to scale). Source:<http://openbuildings.com>

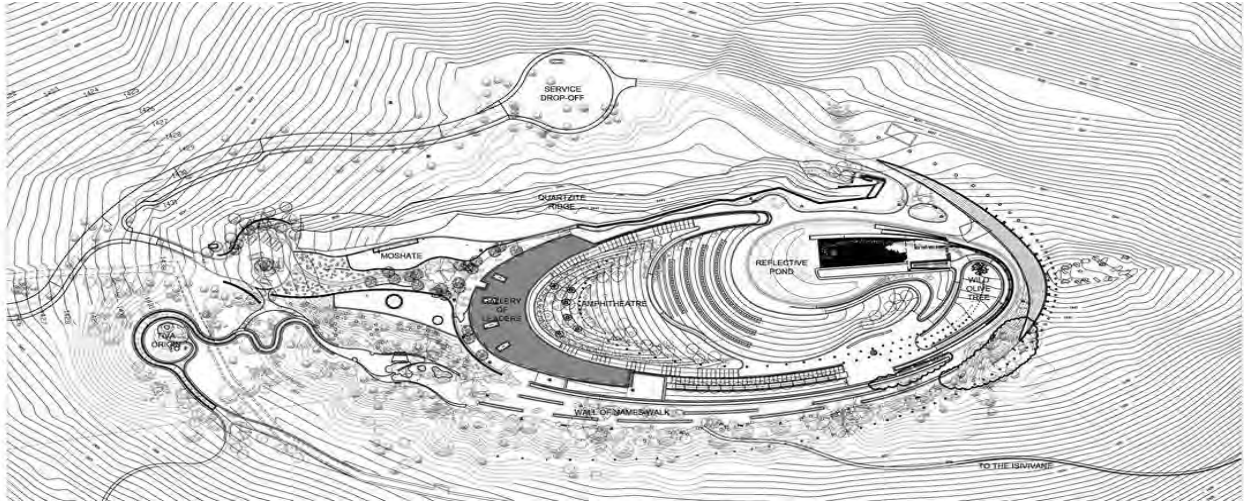


Figure 84: Plan of Freedom Park (DWG not to scale). Source: <http://openbuildings.com>



Figure 85: Freedom Park site plan (Drawing not to scale). Source: <http://openbuildings.com>

6.2 APARTHEID MUSEUM, Gauteng, South Africa

6.2.1 Introduction



Figure 86: Location of Apartheid Museum in relation to the World map.
Source: <http://commons.wikimedia.org>



Figure 87: Location of Apartheid Museum in relation to the World map.
Source: <http://commons.wikimedia.org>

The Apartheid Museum building represents a history of apartheid and the struggle to freedom of the South African Nation. It is designed as an architectural tribute to the structure of segregation associated with apartheid of the past. This design is rather controversial with regards to its symbolism. It simply houses a conference center and a museum that displays the journey to

South African freedom and liberation. The aim of this design was for its symbolism to act as an educational tool to the nation, especially the youth. Educating the nation about its past and history may reduce further segregation and racism present in our time.

The building sits on a 7 hectare land that constitutes of an auditorium, conference rooms, café, exhibitions, museum shops, and an Amphitheatre. The construction of these spaces cost the leading architectural firm in charge R80 million. The following sections will discuss the building and its context, as well as the architectural appearance and response to social integration.

6.2.2 Buildings Response to Urban and Environmental Context

The building is situated in Ormonde, Gauteng South Africa. It is set in the middle of the Gold Reef City which is busy in most part of the year. The building's immediate context comprises of a casino complex, shopping Centre and a theme park that seem generally separated to the apartheid museum. In an attempt to relate the museum to its immediate surroundings, the architects applied screen walls and viewing decks which maximize views around the site.

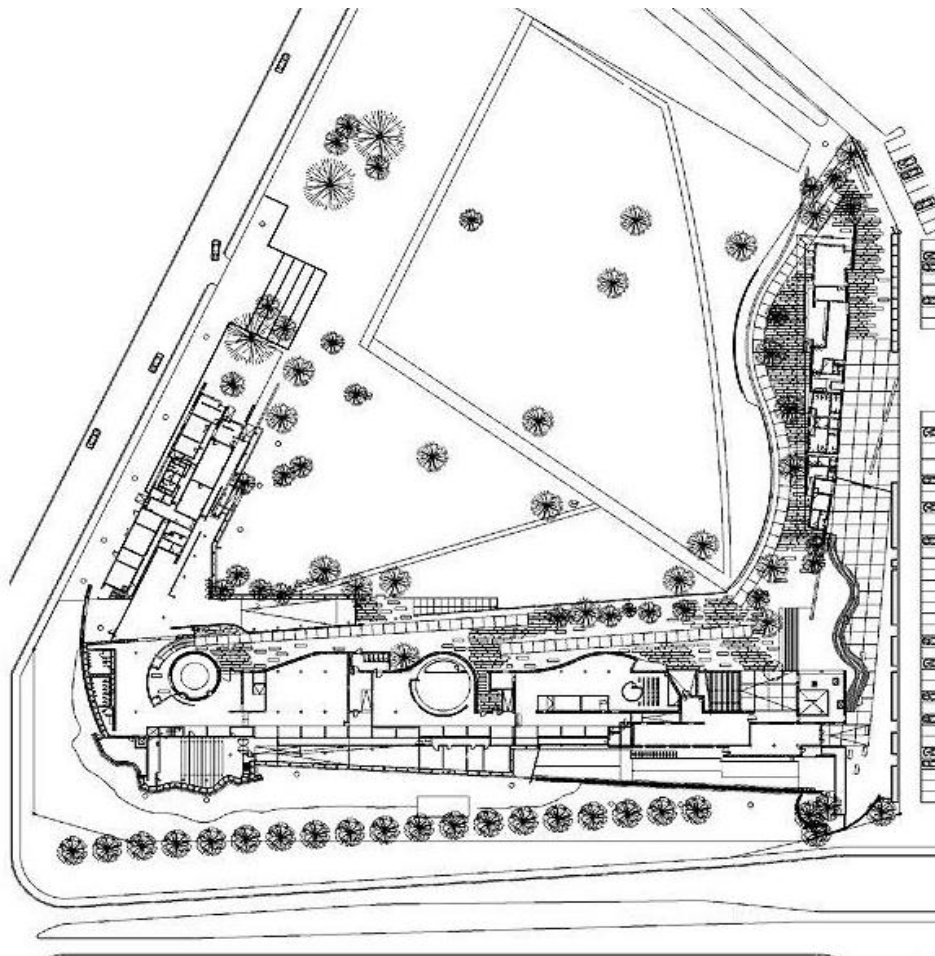


Figure 88: Site plan of the museum with its surrounding.
Source: <http://phaidonatlas.com>

The factories and theme park are hidden by the deck that restricts a wide view of Johannesburg in the background. With the focal ramp leading up to this deck, the visitors may use this ramp to travel into the main exhibition space. With this idea, the building seems as though it has been excavated into its immediate site which corresponds with the concept of integrating the building into its physical site (Frampton, 1987). This integration of building forms has kept the building modern, yet retentive in its primary source of the area that contributes to the identity of the area (Frampton, 1987). Alexandra Tzonis (2003) also mentioned this idea as a concept of architecture that respects the region in which it is situated (Alexandra, 2003). The nature of this building appears to be of a brutallist approach if compared to its surrounding buildings which are soft and playful. The brutal approach of the building is derived from the serious nature of the apartheid history it houses. This approach is achieved with the use of reinforced concrete frame and brick walls. With the climate in Gauteng being highly cyclic, this method of construction is found to be useful in a sense that it is cost effective while attempting to respond to the ever changing seasons of Gauteng. The building uses materials that are great insulators that keep a constant temperature during the opening hours of the museum. These adopted materials are concrete which is used as retaining walls, and clay bricks that are used as cavity walls while concrete floor slabs are also used in the museum.



Figure 89: View showing ramp leading up to the deck. Source: <http://phaidonatlas.com>



Figure 90: View showing the use of concrete walls, clay bricks and concrete floor. Source: <http://phaidonatlas.com>



Figure 91: View showing the building's integration with nature. Source: Author

Local plants have also been planted onto the roof in an attempt to cover the concrete roof and incorporate the surrounding landscape into the design. This attempt will inspire birds and other small creatures to form a natural habitat on the roof. (Figure 97) shows the relationship that the building has with its immediate surroundings, with the museum-shop and café located at that area enclosing a courtyard, the space is set to have a natural feeling as one sits around the provided spaces.

6.2.3 Architectural Symbolism

The building focuses on revealing the apartheid history of South Africa which is evident in the naming of the museum. The building also focuses on portraying the historic happening as accurately as possible so that the youth and visitors can realise the importance of integration and togetherness. This idea is further implemented in the symbolic architecture portrayed by the building. The strategic paths around the complex further strengthen this symbolism with its intellectual symbols along the route (See figure 98, 99 and 100).



Figure 92: View showing Whites and Non-white Apartheid entrance. Source: Author



Figure 93: View showing the journey to Johannesburg. Source: Author



Figure 94: View showing Nelson Mandela portrayed as Father of the nation. Source: Author

As one reaches the entrance, the building seems rather plain until one passes the steel gates and is led to the tall concrete pillars that exhibit the ambition of the constitution. After the Pillars, one would approach the apartheid entrances as the main entrance of the building with doors for whites and non-whites as the system had it in the past. This idea is carried through with the issuing of tickets which will determine which entrance one would proceed to. Once entered, the historic happenings of Johannesburg are represented via a ramp route that interprets rock art and mirror descriptions of people of Johannesburg. These descriptions of people on mirrors are to make certain that throughout the journey, one would feel the presence of others along the

journey. This idea runs in parallel with this research which aims to achieve a social integration of the present society. The story of segregation is then displayed throughout the museum in a sequential manner that allows the user to digest each display and its significance to the apartheid era.



Figure 95: View showing interior exhibition of the museum. Source: Author



Figure 96: View showing interior display. Source: Author



Figure 97: View showing concrete exit: Source: Author

(Figure 101) displays a steel framework which is representative of the era when apartheid existed as an idea and was still in the process of legislation. (Figure 102) shows the idea of apartheid after it has been implemented, its achieved with the use of solid materials such as brick walls and concrete columns that signifies how strong apartheid had become at that time. The museum uses light to direct the user through the exhibits by highlighting flashes of hope during the apartheid era as well as victories won, while the spaces with less light represents the dark moments of apartheid. This idea keeps the user focused on the displays and is able to distinguish the periods with ease. (Figure 103) represents the end of apartheid with the use of natural light openings that represents freedom and reconciliation. This passage to freedom then leads one to the celebration room where the 1995 constitution is celebrated by showcasing what it aims to achieve.

At this end of the exhibitions, the walkway is edged by landscaped greens (See figure 97) which are further surrounded by the museum shop and coffee shop where people unwind and discuss their experience of the museum.

6.2.4 Conclusion

With the focus of this dissertation being social integration, it is important to look at the features of this design that attracts visitors and promotes social integrations within its spaces. Community or public consciousness is important for the building's symbols to be represented appropriately. In order for the symbols to have an effect on its users, the community needs to be inspired by

these symbols which will further encourage the community into visiting the building so that an interaction and integration may take place on a social level. Interactions become very important in achieving social integration in the sense that the proposed building will become a social hub, a place of meeting with an ever growing community. This chosen case study is successful in its symbolism to the users, this is because it takes the users from the ordinary setting and positions them in spaces that arouses their senses and inspires them through the displayed messages. The proposed Centre will have similar spaces where an ordinary user will enter, digest information through exhibitions, and walk out inspired and motivated to go out to the world and make a difference. The Apartheid Museum uses strong elements to symbolize its architecture to all its users. Figure 93 shows an example of these elements that is to be symbolic to its users while its iconic nature is also used to capture the user. These symbols and architectural elements adds to the users experience of the building giving the spaces a uniqueness identity.

CHAPTER 7: ANALYSIS AND DISCUSSION OF FINDINGS

7.1 Analysis and Discussion of Findings

As a result of discussions from the start of the research to the interviews conducted, it is evident that a social architecture can attempt to impact the community of Durban's CBD and celebrate an African heritage through African history. In an attempt to create solidarity of the community towards each another, the elements and techniques that can be manipulated by meaningful architecture must be symbolic and relate to the environment, the community and their cultures which will create the spirit of a place. This allows the community to communicate with the architecture on a personal level, creating a sense of place. The resultant bond impacts the users' view towards the architecture and the message it portrays.

Norberg-Schulz (1980) gives substantial meaning on the word 'spirit' when stating its effects on the sense of place in a community (Norberg-Schulz, 1980). He explains the spirit of a place as physical characteristics of an environment; how people see and feel objects in an environmental setting and how people express themselves culturally around that environment. This cultural symbolism can be applied to capture the spirit of the place. The success of the resulted architecture completes the symbolism and spirit of this place (Norberg-Schulz, 1980). The influence of nature and its composition to achieve a sense of place was better explained by Jakle (1987). He demonstrates that natural features of a landscape, topography and changing of seasons are important in achieving this sense of place, as designs that are specific to their site create a better expression for social activities to occur (Norberg-Schulz, 1980).

Critical regionalism looks at how buildings can be embedded into the community in which it is located. Frampton (1987) mentions that a building should not be designed in this modern age without the core source of what gives it its identity. This theory stands for the negative signs of modernism such as high tech materials, out of context buildings and designs that are not conscious of their environment and climate.

In translating what the Pan-African movement and the African union concepts stand for, the research looks at literature that underpins the movements of these concepts with social architectural responses. Theories that explore this social architecture have been explored to

create conciliation between regionalism and modern architecture. This conciliation should create an architecture that has an identity that is responsive to its community. This responsiveness to the community aims to bring about social change and solidarity in the future.

Modern architecture expresses traditional or cultural symbols through expression, but what is important to note is that the expressions will not necessarily be successful in all cases. This is because different people will understand and perceive certain symbols and spaces differently. Because of this different perception of symbols, the expressions used in the architecture should also vary in order to represent different users of the space. Therefore, in order to achieve this expression, a level of diversity within the expression is important to maintain. This will ensure that the architecture is not biased towards one group. This will guarantee that the diverse users that experience the building and its spaces can easily understand its symbolism. Jakle (1987) uses the visitor or an outsider as an example of a different subject experiencing space. He further applies the *genius loci* theory and mentions that symbolism is enhanced through the eyes of an outsider. He upholds that this enhancement allows the outsider to receive the full sense of that environment.

By allowing the entire community to be part of the possible cultural events that may take place at the proposed centre, this will increase a sense of place for the community and make them feel in control of the social activities taking place daily. This will have a positive impact on the architecture. It is this architecture that is designed to integrate socially that can serve to create solidarity and unify people from different nationalities and backgrounds. This socially integrative architecture can be used to unify cities also. As Lynch (1960) and Hillier (1984) mention that the application of urban spaces that are mixed with social activities can produce social integration which is an important element of a city's growth. These urban settings become an important experiential space with an important phenomenon that engages with social and architectural connections in a more meaningful approach (Lynch, 1960). This theory brings about the need for architecture to have a clear public image and social functions that may attempt to attract people into the building so that effective change may take place.

This research analyzed two precedents and two case studies. These buildings were chosen because of their diverse nature and level of symbolism expression to the public. All three buildings were designed with the aim of using symbolism that will create a public perception

that expresses solidarity, unity, and togetherness in the African continent. This expression of solidarity, unity and togetherness assists in achieving the objective of the Pan-African movement which is to create an African unity amongst all people of Africa regardless of their nationalities (Herwitz, 2012). This social architecture can become a catalyst for higher profiled architecture which will then begin to create architecture with an African identity on a global scale. Symbols of vernacular architecture as shown in the literature review will also be used in assisting people to understand where they come from before accepting the symbols and perceptions the architecture portrays.

With the vernacular style in mind, the Mapungubwe Interpretive Centre is a great symbolic building since it is associated with expressions of the Mapungubwe cultures through the application of artwork, crafts and historic artifacts (Fleminger, 2006). The building uses architectural expression of the past to capture the community. It is concluded as a great symbol since it portrays the history of what makes the site a heritage site today. In addition, the building is of great interest in the social strata of the community. The architecture is given a sense of belonging by engaging the community in the construction process (SEE figure 30 and 32). Pallasmaa (2009) talks about this sense of belonging by stating that; no human existence or experience is isolated. Therefore the simple gesture of being part of the construction process creates a strong link between the user and the architecture (Pallasmaa, 2009).

The Mpumalanga Provincial Government Complex (MPGC) is very important with regards to the perceptions of South African Architecture. This is so because of the building being the first of its kind after the apartheid period, with the anticipation of what the new government would be expressed architecturally. The building was successfully expressed as architecture that symbolizes different South African cultures while considering its natural surroundings. Kohler (2003) mentioned that for architecture to be progressive, the use of technologies and construction techniques has to be based on the condition of the region. In other words, the architecture has to respect the surrounding environment. Norberg-Schulz (1980) also supports Kohler's idea with his phenomenology theory that assisted in better understanding the concept of 'place'. Architecture of place uses methods to relate architecture with the people it serves (Norberg-Schulz, 1980). In this case the method is the link between the architecture and the surrounding environment. The architecture of the MPGC was conceptualized through its immediate

surrounding and the use of elements that interact with the people that experience the architecture every day. It was also important that different South African cultures and identities be represented so that everyone could feel welcome and comfortable.

With regards to expression, the building does not apply architectural symbolism that makes reference to the history of South Africa. It does however makes use of the dome (SEE figure 16) to represent indigenous domes and huts to create a contrast with the city landscape which was once ground for apartheid. The lack of historical symbolism was for future generations to not dwell into the past. With the proposed centre aiming to create togetherness and solidarity, it is important for its architecture to portray historical symbolism so that reference of the past can be made; this reference is essential for a united community to live in correct historical context. The idea is to create connections of the old colonial city edge with new city edge of the Warwick precinct. Another negative aspect of The MPGC is its exclusion of the general public. The building lacks public functions that could draw people into the building and allow them to experience the architecture. This building thus has an incomplete effect on the community.

In great contrast to the MPGC is Freedom Park. Designed by the office of Collaborative architects, Freedom Park is conceptualized around an emotional journey that lies in the historic events of South Africa. The park is shaped into an emotional journey that captures the concept of unity and reconciliation ('Urban Green File', 2008). This concept is investigated in a number of themes, such themes include Ubuntu (humanity towards others), healing and human creation. These themes are responsible for the material choice as well as the layout of the park. Freedom Park aims to build the nation through architecture, symbolism and history. Its architecture perfectly responds to the climate, topography and surrounding landscape. These functions of the park have a perfect balance with its theme of the park which is to unite and reconcile through indigenous knowledge, this theme includes all cultures and not just that of Africans. The Park symbolizes one united society whose aim is to prosper as a united nation by capturing the society's aspirations and expressing through its architecture. The experience of the spaces around the Park creates a meaningful connection between the uses and their history. As Hillier (1984) mentioned, the use of such spaces mixed with social activity can start to promote social integration which will support the Parks concept. These spaces mixed with social activity will

also create a sense of place for the users as Lynch (1960) suggested that contextual and experiential spaces promote forms of social interaction.

The purpose of selecting these buildings as a study was to understand that; in remembrance of history, the negative past can become a message of hope to the community which will highlight solidarity and unity in order to progress.

The proposed centre will aim to develop into a symbolic reaction of the African history and will symbolize a united nation. A museum component of the Centre will serve to give the community acceptance of the history while leaving the future of uniting to the present generation. The museum's rich African history and symbolism will leave permanent impressions on the community to reflect on if change is ever to be realized.

The interviews conducted indicate that the community would appreciate a building that will bring about unity and solidarity with a vernacular architectural nature that will allow the users to interpret the architecture that suits their knowledge. The resultant architecture should provide spaces that reveal modern qualities of a community while aiming to aid this community through social integration. An attempt to achieve this will be through the allocation of the museum. To support this, the study explores vernacular architectural achievements that are observed for inspiration. An example is the Mapungubwe Interpretive Centre which is designed in a system that tells a sequential story of the past, present and future interactions the people have with each other as well as with the environment (Phiri, 2011). This design further embraces its landscape which helps keep low environmental effects that positively improves the social aspect of the environment (Phiri, 2011). The design of this Centre achieves this environmental preservation by integrating natural materials into the design and deals with the issue of sustainability. This is of significance to the research as it aligns with the aim of achieving a social status from its level of public reception while keeping sustainability a priority.

The interviews conducted suggested that the community would appreciate a monument with an African identity. They require spaces that will reflect contemporary qualities of their fast changing communities. They suggested that the proposed Centre should be contemporary, while using origins of vernacular architecture that can start to promote an identity of African architecture that relate to its users and initiate solidarity.

CHAPTER 8: RECOMMENDATIONS AND CONCLUSION

8.1 Introduction

It was acknowledged in the hypothesis that ‘socially meaningful architecture can be used as a design driver in the design of the proposed Centre to promote social integration through peace negotiations amongst African Leaders’. This was strongly supported by the interviews conducted with the community in the Point precinct of Durban as they felt the need for an architecture that will bring about integration. 12 out of the 15 participants agreed that such architecture will assist in creating connections with their culture and history. This process of social integration was hypothesized as an enhancement to the creation of an African architecture identifiable by the users. The research looked at ways of finding factors that will make this African architecture successful. The successfulness of this architecture will have the capacity to enhance social integration and have some cultural and traditional value to its users.

8.2 Interactive Architecture and its link to historical background

Through the study of the chosen precedents and case studies, the research has made it clear that a design is much stronger through the link it has with the sites’ social aspects and environmental issues. It has been shown that linking the history of a given place, be it cultural, traditional or architectural, also increases the relevance architecture have on its region and most importantly the everyday users. This linkage permits for originality and modernization while at the same time sustaining its relevance to its users, period and site. Using history to design for the community, the concept of modernizing the indigenous architecture does not mean the designer should not apply cultural ideas on the architecture. The designers should rather impose this cultural element that will improve on the historical relevance of the architecture to its people. This historical and cultural link will add value to the human experience and will enhance social integration.

8.3 African architecture and its encouragement of a community

Cultures throughout the African continent believe in the keeping together of a family, some communities even believe that raising a child would require the effort of an entire village or community (Phiri, 2011). These ideas increase the concept of unity in African communities which links back and supports Pan-African concept of a united Africa and living together as one

community. The theory of phenomenology can also be applied here as the efforts of a united community will increase. One will also start to experience his space and understand his existence better. As Norberg-Schuls (1980) mentions in his book that Heidegger explains the main part of architecture is to offer human beings an 'existential foothold which is dwelling' (1985, 17). This is to basically use the phenomenology of architecture to look at how people experience the built environment and the effect that would have on the human existence in that space or community. In African communities, houses would open up to a public space or pathway that would lead the dweller to a social space where there could already be social activity taking place. The simplified round form of the Masai complex (SEE figure 8) best shows this important link between residential space and a social activity node. The proposed building, although public in nature, can still apply this linkage idea with its outdoor and larger community.

8.4 African architecture and its vision of cultural demand

Within the research, it is found that buildings in African communities have a link with outside spaces. Designing these buildings for the African people requires the designers to pay attention to the immaterial similarities that make up different cultures and identities of people. When culture is integrated into the built form, it encourages social qualities on space which assists with the understanding of this space or building typology. This understanding may also be used to demonstrate the social hierarchy that a certain group possesses. The spatial order in that design then becomes easier to read as it reveals the reality of the social order. Architecture that represents a social hierarchy is highly expressive in African communities, cultures and traditions. This expression is usually in the form of colours, size of a dwelling, type of architecture and music which is an essential part of many African cultures. The design of such dwellings needs to cater for activities like music by allocating spaces that are large enough for energetic movement while at the same time relating the spaces to nature and its immediate surroundings. It is the allocation of such spaces that make it possible for the users to identify with themselves, socialize with one another and identify the architecture that surrounds them. This statement returns ones thinking to the primary function of the understanding of phenomenology. That is the exploration of a system of understanding the relationship that architecture has with phenomenology, which the research has understood to be architecture with purpose and place making. African cultures

and architecture starts to show a logical system that defines architecture with a purpose and reality for the daily use of the users' experience of space.

8.5 African architecture and the aspect of Climate

The African landscape varies between dry desert lands and rainy forests. Because of this, architecture has a strong relationship with the climatic environment. Cultures usually have to adapt to the climate and its challenges. By doing so, traditional construction systems become rooted to that particular culture and start to define the identity of that community. Found in chapter 4, the research has shown precedents of these systems in the adobe, stone, and straw architecture. Adobe construction would be found in hot areas that use stone, earth and other materials to achieve low sustainable construction that does not need the use of concrete or steel. On the other hand, wet areas would use bamboo, thatch, straw, hemp and other materials that produce an architecture that is protected from the rain and is well ventilated. To achieve a building in such African environmental conditions has to display an understanding of resources and materials that are readily available to the community. Such readily available natural materials are durable and serve the community for a longer period. Functionality can also be achieved depending on the technology of how these materials are put together. In terms of aesthetics, functionality is prioritized before decorations and other surface treatment that are seen as less important. African architecture should not duplicate the aesthetics of another building without proper study and motivation of the application. The research indicates that African architecture needs to create a better link with African culture and identity in order for communities to be united. Implementing this research will see the realization of the Pan-African dream of a united Africa that exists in harmony.

8.6 Conclusion

In conclusion, we live in modern times driven by international standards of development. This dissertation has pointed out that the creation of architecture with an African identity is a serious task to be considered. It has also been shown that there are no set rules to create this identity except for those rules that we set to suit our culture and tradition. African architecture hence becomes diverse with different tribes having their unique architectural practices that are unique to their conditions. Following the architecture of the most common culture could cause identities

losing their originality which could have a negative effect on future development. The proposed architecture aims to develop African architecture by responding to the present day multi-cultural communities occupying the modern cities. These communities are not only found in Durban, they are also found in major cities around the world as globalization is a phenomenon.

These communities around the world seek meaningful architecture, and place making. They seek to find a second home away from home. This can be achieved with an architecture that's based on the peoples' culture, tradition and history. This function will search for architecture with purpose, and phenomenology; place making. The users' sensory experience of space will increase because the architectural approach does not abandon the relationship that people develop between themselves and the building.

The study of the present literature, precedents, case studies and interviews with the communities has assisted in finding a conclusion based on observation. The goal of this observation is to develop an architecture that develops the research findings that will translate into a meaningful architecture which will enhance social integration. The philosophy behind this architecture is that it satisfies human needs by expressing meaning to the community.

APPENDIX A: INTERVIEW

Nationality: _____

Key questions:

1. Why did you choose to live in this area?

2. Do you feel safe around other nationalities?

3. Have you ever been a victim of xenophobia? Yes/no?

4. What is your perception of Durban's cultural diversity?

5. What is your understanding of diversity?

6. Do you think Durban's architecture reflects African culture and identity?

7. Do you think Durban has an identity that can be easily recognised?

8. Do you think that there is a need for a building that reflects an African architecture?

9. Do you think that African history can be used to unite people regardless of their nationalities?

10. Are there any other comments and/ or suggestions you would like to add on the subject?

City/ Town.....

Date.....

Signature.....

Thank you for your time and co-operation.

1.7.1 QUESTIONNAIRE

1. Do you think that architecture and appropriate spaces can influence conflict resolutions?

Yes/No

Please explain.

2. Do you think that well designed spaces can be used to integrate people of different backgrounds? Yes/No

Please explain.

3. Would you like to be in a position to learn about other cultures and nationalities through a research program?

Yes/No. if not please explain

4. Do you feel you have been influenced by other cultures that you interact with every day?

Please explain

5. Do you think there's a need to integrate people in Durban?

6. What possible images or symbols comes to mind as symbols of Africa's identity?

7. Are there any other suggestions that need to be done to improve peace buildings in your area? (Comments and/ or suggestions)

8. Are you aware of an institution named ACCORD that works towards conflict resolution in Durban? Yes/No

City/ Town.....

Date.....

Signature.....

Thank you for your time and co-operation.

REFERENCE: Book

- Abel, C. (1997) *Architecture and Identity: response to Cultural and technological change*. Butterworth-heinemann, OXFORD.
- Adi, H. and Sherwood, M. (2007) *Pan- African History: Political figures from Africa and the Diaspora since 1787*. Madison Avenue, New York: Routledge.
- Awotona, A. (1999) *Housing Provision and Bottom-up Approaches*, Ashgate, Louisiana.
- Biermann, B. (1971) *Indlu: The domed dwelling of the Zulu*. In *Shelter in Africa*, ed. P.Oliver , 96-105. London: Barrie and Jenkins.
- Biney, A. (2011) *Political and Social Thought of Kwame Nkrumah*. Palgrave Macmillan, United States a division of St. Martin's Press LLC, 175 Fifth Avenue, New York.
- Blau, P. M. (1977) *Inequality and Heterogeneity*. New York: The Free Press.
- Cole, Raymond J. and Lorch, R. (2003) "*Introduction: Knowledge, Values and Building Design*." *Buildings, Culture and Environment: Informing Local and Global Practices*. Blackwell Publishing Ltd.
- Cowan, J.K. (2003) *Culture and rights: anthropological perspective*. New York: University of Cambridge press 2003.
- Davies, C.B. (2004) *African Diaspora Culture, Center for Black Studies Research*. (Volume. 10), pp 181-182.
- Durkheim, E. (2002) *Key Sociology*. (P. Hamilton, Ed) London and New York: Routledge.
- Esedebe, P. (1982) *Pan Africanism: The Idea and the Movement 1776-1963*. Washington, DC: Howard University Press.
- Fleminger, D. (2006) *Mapungubwe Cultural Landscape*. South publishers. Johannesburg, South Africa, 2092.
- Folkers, A. (2010) *Modern architecture in Africa*. Uitgeverij Boom/SUN.
- Foster, D and Louw-Potgieter, J. (Eds.) (1991) *Social psychology in South Africa*. Johannesburg: Lexicon Publishers.
- Foucault, M. (1999) *Religion and Culture*. New York: Routledge 1999.
- Frampton, K. (1996) *Prospects for a Critical Regionalism*. In: *Nesbitt, Kate: Theorizing a New Agenda for Architecture*. New York: Princeton Architectural Press: 482.
- Frampton, K. (1983) *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*. The Anti-Aesthetic.
- Frampton, K. (1987) *Ten Points on an Architecture of Regionalism*. London: Thames & Hudson, pp. 20-27.
- Frampton, K. (1983) *"Labour, Work and Architecture"* London Press, 2002
- Frueh, J. (2003) *Political identity and social change: The remaking of the South African social order*. SUNY Press.
- Geertz, C. (1973) *The Interpretation of Culture: Selected Essays*. New York: Basic Books.

- Griswold, W. (1994) *Cultures and society in a changing world*. London: Sage
- Heidegger, M. (Translator: Hofstadter, A.) (1988) *The Basic Problems of Phenomenology*. Bloomington: Indiana University Press.
- Herwitz, D. (2012) *Heritage, Culture and Politics in the Postcolony*. New York, New York: Columbia University Press.
- Herrle, P. and Schmitz, S. (Eds.). (2009) *Constructing Identity in Contemporary Architecture: Case Studies from the South*. (Vol. 12). LIT Verlag Münster.
- Hillier, B. and Hanson, J. (1984) *The Social Logic of Space*. Cambridge: Cambridge University Press.
- Hillier, B. (2005) *Between Social Physics and Phenomenology: Explorations towards an Urban Synthesis? Proceedings of the 5th Space Syntax Symposium*, vol. 1, pp. 3-23. Delft, 2005.
- Husserl, E. (1936) *Crisis of European Sciences*. Evanston: Northwestern University Press.
- Jakle, J. A. (1987) *The Visual Elements of Landscape*. Amherst, Massachusetts: University of Massachusetts Press.
- Javier, M and Manuel, G. (2006) *Culture, Urbanism and Planning*. USA: Ashgate Publishing Company. (2006:52)
- Keith, M. (2005) *After the Cosmopolitan? Multicultural Cities and the Future of Racism*. London and New York: Routledge.
- King, A.D. (1992) *Rethinking colonialism: An epilogue: Forms of Dominance: On the Architecture and Urbanism of the Colonial Enterprise*, 339-356. Aldershot: Avebury.
- Kohler, N. (2003). Cultural issues for a sustainable built environment. *Buildings, culture and environment: Informing local and global practices*, 83-108.
- Krapf-Askari, E. (1969) *Yoruba Towns and Cities: an enquiry into the nature of urban social phenomena*. Oxford: Clarendon Press.
- Lefavre, L., & Tzonis, A. (2003) *Critical Regionalism: Architecture and Identity in a Globalized World (Architecture in Focus)*. London: Prestel.
- Lynch, K. (1960) *Image of the city*. Cambridge, MA: Harvard University Press
- Lynch K. (1981) *A Theory of Good City Form*. London: MIT Press
- Malan, C. and McInerney, P. (2001) *The making of an African building: the Mpumalanga Provincial Government Complex*, Meyer Pienaar Tayob Schnepel Inc. Johannesburg.
- Matshinhe. D.M. (2011) *Apartheid Vertigo: The Rise in Discrimination Against Africans in South Africa*. Great Britain. TJ international LTD. Padstow Cornwall
- Mazrui, A.A. (1986) *The Africans: A Triple Heritage*. Boston: Little, Brown
- McGinnis, M., House, F. and Jordan, W.III. (1999) *Bioregionalism: re-establishing an identity*. In: *Bioregionalism*. Routledge, London.
- Mumford, L. (1975) *Cities in history: its origins, its transformations, and its prospects*. Harmondsworth: Penguin

- Niezen R. (2005) *A World Beyond Difference: Cultural Identity In The Age of Globalization*. Malden USA. Blackwell
- Nnamdi, E. (1997) *African Architecture: Evolution and Transformation*. New York: McGraw-Hill.
- Norberg-Schulz, C. (1965) *Intentions in Architecture*. Massachusetts: Massachusetts Institute of Technology Press.
- Norberg-Schulz, C. (1980) *Genius Loci: Towards a Phenomenology of Architecture*. London: Academy Editions.
- Onco, A. and Wayland, P. (1997) *New Identities in Globalizing cities*. South Africa. ZED Books
- Pallasmaa, J. (2009) *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. Great Britain: John Wiley & Sons Ltd.
- Rappaport, R. (1971) *Nature, Culture, and ecological anthropology*. In *Man, Culture and Society*. Oxford University. Press
- Rapoport, A. (2005) *Culture, Architecture, and Design*. Locke Science Publishing Company, Inc: USA
- Rapoport, A. (1990) *The Meaning of the Built Environment: A Nonverbal Communication Approach*. Tucson, AZ: University of Arizona Press.
- Rapoport A. (1969) *House Form and Culture*, New Jersey: prentice Hall
- Ricoeur, P. (1961) *Universal Civilization and Nationsl Cultures*, republished and translated by C. Kelbey (1965) in *History and Truth*. NorthWestern University Press, Evanston, Ill.
- Schraeder, P.J. (2000) *African Politics and Society: A Mosaic in Transformation*. MACMILLAN PRESS LTD
- Ozkan, S. (1985). *Regionalism within Modernism. Regionalism in Architecture*, location function idea approach Architectural building material setting culture character. Editor Robert Powel, Concept Media, Singapore.
- Tafjel, H. (1984) *The Social Dimension*. New York: University of Cambridge press 1984
- Tafjel, H. (1981) *Human Groups and Social Categories: Studies in Social psychology*. New York: Cambridge University Press
- Valverde, J.P. (2004) *Towards a Contemporary Vernacular Architecture: The Coast Region of Ecuador*. May
- Von Meiss, P. (1990) *Elements of Architecture: from form to place*. Taylor & Francis.
- Wegerhoff, E. (Ed.) (2008) *Architecture and identity* (Vol. 9). LIT Verlag Münster.

Journal Article

- Andrea, D. (1994) Building, Culture and environment, *Socially Motivated Architecture*. 125-132

- Bachtold, H.G. (1998) Nachhaltigkeit, Herkunft und Definitionen eines komplexen Begriffs. *Schweizer Ingenieur und Architekt*, 116, (13) pp. 19-197
- Baines, G. (2009). Site of struggle: the Freedom Park fracas and the divisive legacy of South Africa's Border War/Liberation Struggle. *Social Dynamics*, 35(2), 330-344.
- Boulding, E. (1990). Ethnicity and New constitutive Orders: An Approach to Peace in the Twenty-First Century. *Festschrift for Kinhide Mushakoji*. UN University Tokyo
- Cordelia, O., Osasona, L.O. Ogunshakin and David A.J. (2009) Ile-Ife: A Cultural Phenomenon in the Throes of Transformation, *Department of Architecture, Obafemi Awolowo University. Ile-Ife*. Osun State, Nigeria
- Cole, Y. and Sithole, L. (2011). PAP Opens its Fifth Ordinary Session", *PAP VOICE*, October 2011, p.1.
- Dlamini Z.N. (2007) The Pan African Parliament, *Digest: African Architecture*, 1(2008), pp. 72-85.
- Festinger, L. (1950) Social Pressure In Informal Groups, *New York: Harper & Bros.*, 1950. Pp164-66
- Gordon, S.L. (2010) Migrants In a State of Exception, *Transcience Journal*, Vol 1, No1 (2010)
- Guy, J. (2004). Somewhere over the rainbow: the nationstate, democracy and race in a globalising South Africa. *Transformation: Critical Perspectives on Southern Africa*, 56(1), 68-89.
- Labuschagne, P. (2010). Monument (al) meaning making in the "new" South Africa: Freedom Park as a symbol of a new identity and freedom?. *South African Journal of Art History*, 25(2), 112-124.
- Loren B Landau. (2013) mail & Guardian, 17 may 2013)
- Mbeki, T. (1996) An African Renaissance, *Debates of the Constitutional Assembly*, Pretoria, p.1.
- Mhlaba, D. (2008) African Architecture Today: *Approaches and Appreciation of African Architecture* ' <http://www.allbookez.com/pdf/p4tmz/13.05.2014>
- Michael, H. Ochsendorf, J.A. Rich, P. Bellamy, J.K. and Block, P. (2010) Design and Construction of the Mapungubwe National Park Interpretive Centre, South Africa, *ATDF Journal*, Volume 7, (Issue1/2), pp 14-23
- Moodley, N. (2005) Freedom Park heritage site to become 'jewel of Pretoria, *Creamer Media's engineering news*. Published 13.05.2005
- Norbet, K. (2009) New Nationalism and Xenophobia in Africa – a New Inclination? in: *Africa Spectrum*, (44, 1), 7-18.
- Prinsloo, H. (2010) Freedom Park – South Africa's flagship heritage precinct, *Essays innovative*, (5), pp. 74-77

- Pamir, P. (1997) Nationalism, Ethnicity and Democracy, Contemporary Manifestations. The International Journal of Peace Studies, Volume. 2 No.2; pp.1-12.
- Turnbull, b. (Feb-March 2004). Influences in Africa- *Part-One the African Union*. www.thewhitefathers.org.uk/374info1au.pdf. Downloaded: 14.04.2014
- ('Urban Green File', 2006; 31)
- ('Urban Green File', 2008; 18)
- ('Urban Green File', 2006; 35)
- ('Urban Green File', 2008; 19)
- United Nations Department of Economic and Social Affairs/Population Division. *World Population Prospects: The 2004 Revision, Volume III: Analytical Report*
- UNESCO. (1985) General History of Africa VII- *Africa Under Colonial Domination 1880-1935*. California: University Press

Thesis

- Adebayo, M.O (2006) FREEDOM AND UNITY IN DIVERSITY: The role of Architecture in the creation of an African Union Centre. Masters Dissertation, University of Kwazulu Natal, Durban
- Phiri, K.C. (2011) *THE INTEGRATION OF TRADITIONAL AND MODERN ARCHITECTURAL FORM*: a proposed socially active centre for skills development in southern Africa. Masters Dissertation, University of Kwazulu Natal, Durban
- Sokhela, A. (2012) *INDIGENOUS ARTS AND CRAFTS ON CONTEMPORARY SOUTH AFRICAN ARCHITECTURE*: The Influence of Culture and Identity. A Proposal for an Arts and Crafts Centre in Pietermaritzburg. Masters Dissertation, University of Kwazulu Natal, Durban

Websites

- Tomlinson, J. (2003) *Globalisation and Cultural Identity*. Retrieved 09/05/2014, from <http://www.polity.co.uk/global/pdf/gtreader2etomlinson.pdf>
- www.dailymaverick.co.za/article/2013-05-28
- http://www.nationsonline.org/flags_big/African_Union_Logo.html
- <http://www.theafricancourier.de/index>
- <http://www.sa-venues.com/attractionsga/freedom-park.htm>
- Seven elements sourced from <http://www.freedompark.co.za/elements-of-the-park/hapo>
- <http://science.jrank.org/pages/8352/Architecture-Africa-Roots-Indigenous-African-Architecture.html>
- <http://www.artefacts.co.za/main/Buildings/meritawardframes.php?sortorder=3>
- <http://www.encyclopedia.com/doc/1G2-3424300049.html>

Interview

- Mr Mkhize, B (2014). Personal interview at the Hapo Centre Freedom Park: 05/06/2014